M • A • R • V • E • L

VISION

THE MARVEL FAN MAGAZINE

#11
NOV 1996
$1.50

ANDY KUBERT!
FROM CONAN TO THE X-MEN TO KAZAR! GUESS HE LIKES LOIN CLOTHS!

HOBGOBLIN!
HE'S DEAD! ISN'T HE?

LEGENDARY INKER
JOE SINNOTT!

SOON-TO-BE LEGENDARY INKER
SCOTT WILLIAMS!

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Stan Lee presents Marvel Vision #11

Timothy Tuohy
Wants to go back to San Diego

Jim Brennan
Vito Incorvaia
Wish Tim would've stayed in San Diego

Steve Alexandrov
Chris Carroll
James DeSimone
Brent Ferguson, Jeanne Geier
Viktor Koen, Michel Lé
Keith Manzella, Jennifer Pollack
& Mel Sanchez
Couldn't go to San Diego 'cause they were late

Steve Behling, Mark Bernardo
Barry Dutter, Matt Friedman
Matt Idelson, Jim Krueger
John Lewandowski
Benny Powell
Peter Sanderson, Steve Vrattos
& Polly Watson
Six of the above went but Tim avoided them

Wilson Ramos
Had to teach Tim to use the electronic sign

Bill Rosemann
Got a real good tan

Deb Brust
Hates Tim and Bill for going

Bob Harras
Stayed home and played with his kids

William C. Bevins, Jr.
CEO, Marvel Entertainment
Gerard Calabrese
President, Marvel Comics

Jim (Ski) Sokolowski
Isn't allowed in California

I just flew back from The San Diego Comic Con and boy, are my arms tired.

You know that joke is so old even the moths avoid it. Seriously, it's been a week since I returned to the Marvel offices after attending the **'96 San Diego Comic Con.** Billed as "The Biggest Show of the Year," it sure lived up to my expectations. The con took place in two stages over a week-long period, July 2nd-7th to be precise. The first two-day stage was dedicated to the trade show. This is where companies show themselves off to retailers. The retailers, if impressed, begin to allocate funds and store space to upcoming items.

The "open-to-the-public" stage came at 9:30 a.m. Pacific Time on the **4th of July**. The crowds were enormous. Each day more and more people seemed to come into the huge convention center. I got to meet a lot of cool people, like **Jeph Loeb, Mark Waid, Carlos Pacheco, Salvador Larocca, Pasqual Ferry, Ron Lim, Marc Silvestri, Anthony Winn, Rikki Rocket from Poison** as well as hanging out with people that I haven't seen in a while like **Jeff Johnson, Joe Quesada, Amanda Conner, Jim Lee** and **Rob Liefeld** (who I haven't seen since the interview we held in January), **Jimmy Palmiotti, Kevin Maguire, John Romita, Jr.,** who brought his lovely wife Kathy and incredibly handsome 4-week-old son Vincent to his first convention. That has to be a record for youngest attendee. And I didn't even know it until the last day but my hotel room was next door to BONE's **Jeff Smith.** Jeff will be contributing a Time Slip in a future issue. I met "Independence Day" co-writer and producer, **Dean Devlin** and saw the movie twice. The second night I went with a bunch of folks from WIZARD. Thanks, Gareb. I even got to be a judge at the Saturday night masquerade contest.

I don't want to forget that in addition to all the pros I met, I can't forget all the people who came up to me to talk about VISION. Thanks for the compliments and suggestions and I look forward to hosting some more panels. You guys ask the best questions.

It was a lot of fun but now it's back to work!

I'm done.

P.S. Hope you liked the Spider-Man: Back To Basics article last issue. A fabulous No-Prize to the one who gives the best excuse as to why it wasn't listed in the contents page.

Tim Tuohy

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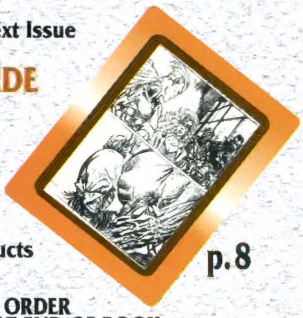

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HANDY TEAR-OUT ORDER FORMS LOCATED AT END OF BOOK.

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VOLUME CHANNEL

VISION INSIGHTS

Write to: Marvel Vision Insights c/o Marvel Comics 387 Park Ave. South New York NY 10016 Or E-Mail to: TIMM2E@aol.com.

Dear INSIGHTS,

I just wanted to say that I love your magazine. Not only does it have awesome interviews and killer articles, but for $1.50, you can't beat it. One of the things I love best about your magazine is how you list everyone's name who entered your contests and not just the winners. I think that is cool because that way everyone who tries, gets their name printed also! There is only one way you can make your magazine better and that is by giving out freebies with it. I know it is more expensive to enclose things like mini-comics and posters, but I would be happy to pay an extra fifty cents to cover the added costs. Also, why are you having your HEROES REBORN 1/2 offer in another comic magazine? Why not have your own 1/2 offer in this magazine?

What's up with this forty page format? I collect most of the titles Marvel puts out and I keep reading the same added eight pages at the end. Either bring back the glossy paper or give us a different eight pages in each comic.

Jason Deitcher
909 Krumkill Road
Slingerlands, NY 12159

Thanks for the compliments, Jason. I can't however take all the credit for the idea of printing everyone's names in either the letters page or contests. I swiped that idea from DC when I was editing the REN & STIMPY SPECIALS. I wish I could remember what book I first saw that in; it might have been the SUPERMAN books.

The reason that another comic magazine, namely WIZARD, published the Heroes Reborn 1/2 books was quite simple: more people read WIZARD than read VISION. It's up to you readers to change that!

Finally, those extra pages that you find in the back of the forty page books actually come out of the VISION office as well. I apologize for the limited subject matter but we're actually improving that by having variant versions and different spotlights.

Dear INSIGHTS,

May I ask a few questions regarding Nick Fury? We know through HULK and PUNISHER comics that the cemetery suffered the explosion and that Nick's body is missing. How does this connect with the upcoming Liefeld CAPTAIN AMERICA series, which Fury is supposed to be in? Does this mean Nick Fury is alive in the Marvel Universe? Or is he only alive in this alternate universe? Could you clear this up for me?

Mike Webb
326 North Ave.
Essex, Scotland
552 4E2

It's really amazing the amount of people who have rallied around Nick Fury. His "death" was as much a surprise to me as the rest of you but fear not, he will indeed be making a return in Rob's CAP book. That return however will not be duplicated in the "regular" Marvel Universe.

Dear INSIGHTS,

Well, so far I've only read issues #1, #6, and #8; from this I've become a loyal fan. I can't wait for the next issue.

I regularly buy THE FANTASTIC FOUR, SILVER SURFER and NEW WARRIORS, as well as buying others that interest me each month. I was extremely pleased to find a magazine which covers all Marvel titles equally, instead of concentrating on the X-Books. I love the way you explain what's going on in every comic every month. I can now see which comics interest me. In the old days, I used to find that I'd missed an amazing episode in one of the comics I don't buy, and then I would be unable to get my hands on one of those.

I also think the regular departments you have are brilliant, such as TIME SLIP, MARVEL MEMORIES and MARVEL'S SILLIEST MOMENTS.

The articles in your mag are fantastic. They give all the latest news. The best thing is that it's coming straight from Marvel, so it all must be true. Also, all of the pictures in the magazine are great. I did notice however that in the MARVEL 35TH ANNIVERSARY article, all of the pictures you used were taken from the book MARVEL by Les Daniels. Nevertheless, it was fabulous.

If you want to improve the comic, how about giving a poster or some sort of free gift with every issue?

Simon Scriver
1 Mayshades Close
Woolmer Green
Knebworth, UK

Well, Simon, you caught me. Those pictures were taken from Les Daniels's book. With the tight schedule VISION is on, it would've been impossible to get those pieces from their owners in time to do two monthly segments so I opted to use those shots. Believe me, no other pieces could've gone better.

Now another letter that goes off on a familiar tangent.

Dear INSIGHTS,

What is this stuff that I've been hearing about Nick Fury coming back? I mean, it was proved that it was the real body in the coffin at his funeral (HULK

#434). How come all of Marvel's characters are taking Superman's route? Ghost Rider, X-Men, Punisher, and now Fury. Wasn't he blown away nine months ago by the Punisher? Now I've read that Jim Steranko is talking with you guys about doing a Fury series. Oh well, you guys are still the best. It's just that I wish you guys weren't so predictable.

Oh yeah, I do agree with Brian Kenealy (I'm from Illinois too!) on the subject of making this wonderful magazine a subscription title. I subscribe to GHOST RIDER and I would like to know what the plot is ahead of time. So, I planned to go out and buy Marvel VISION, but my local comic shop was sold out. I hope this makes my point.

I also agree with my fellow statesman on the future possibility of free stuff. If you guys really want to match up to WIZARD, do what they do. And the good thing is that the free stuff will be Marvel stuff.

I guess you don't know how frustrating it is to be a Marvel maniac and open a $4.55 mag to get a CROW mini-comic, LADY DEATH poster, and an EVIL ERNIE card. It's bad enough that they aren't Marvel characters.

By the way, how come GHOST RIDER is doing so badly? I mean, a few years ago GHOST RIDER was it. But now, it is dragging behind some pretty bad comics. At the moment, I'm reading the top ten list in the current issue of (GASP!) WIZARD. Tell me, who ever heard of IMAGE'S CYBERPUNX or DEFCON? And just what the heck is 21? You know what I hate, the so-called bad girl craze. It's nothing but blood, butts, boobs, and gore. In the past few years the entire industry has changed to celebrating gore, guns and T&A.

In SPAWN #7, Todd McFarlane commented that as the years pass, Marvel will gain sales, but lose quality. He was right on just one account: you have indeed gained sales, but not quality. After decades of comics, every cliché and every villain name has been sucked dry. But Marvel still finds something original to do and some unused plot twist to throw at us. Sure, the good old days of Captain America vs. Hitler have gone, but you guys have managed not to step over the line and be pulled into the pit. This is why I love you guys.

Conor Sullivan
7 Fernside Rd.
Worcester, MA 01602

Aside from Conor's Nick Fury comments he brings up a problem and a question that I'm always asked. Why is my shop sold out and why don't you have free stuff like the other guys.

Your shop is sold out because your retailer orders just enough to sell out. Talk to your retailer, get him to order more or put your name in a pull-and-hold service. Or just subscribe. VISION is available for subscription.

Well, last issue (U.S.A. issues only, sorry.) VISION had its first shot at free stuff with the AOL start-up disk. Giving away free stuff involves commitments by various parties to supply that "free stuff." AOL covered the cost of the disks and the polybagging of issue #10. If VISION had to cover those costs and stay at $1.50 you would've gotten 64 blank pages wrapped in an Adam Kubert cover.

Write in with your opinions. Would you be willing to spend an extra 25¢ for "free stuff"?

All that I can say about GHOST RIDER is stay tuned. Editor James Felder has some hot things in store for that hot-head.

Dear INSIGHTS,

I want you to know how much I enjoy your magazine. Some of my favorite sections of your magazine are The Daily Bugle, Time Slip, Marvel Chronicles, and the Beast Files. By the way, what happened to the Beast Files? It hasn't been in the last few issues of your magazine. I strongly suggest that you bring it back; it is one of the best features in your magazine.

I also like the current Onslaught storyline. I have a question about that too. Is it true that somebody is going to die before this saga concludes? If it is true, who will it be? I have heard rumors about this one. The first rumor was that it was going to be Cyclops who dies and the second rumor is that Cable will be the one to die and X-Man will take his place. That would be pretty cool.

Frank Manzella
(Address Withheld Upon Request)

Beast Files did miss an issue due to space limitations but it is scheduled to appear consistently from now on.

Deaths seem to be a subject on a lot of people's minds when talking about Onslaught. I really don't want to give anything away but as for the characters involved in the Heroes Reborn project, they will be considered dead by the general Marvel populace. That's all I can tell you or Bob Harras will kill ME!

Dear INSIGHTS,

Without going into the gory details, I'm one of many former Marvel fans who have become increasingly frustrated with the direction the company has taken in the '90s. The **[IRON MAN]** TIME SLIP, Heroes World exclusivity; all the special covers, this isn't the Marvel I knew and loved. There have been some bright points: SKRULL KILL KREW, UNTOLD TALES OF SPIDER-MAN, the late, and lamented Waid/Garney CAPTAIN AMERICA issues; there aren't enough of those. So I decided to give you guys one final chance. I picked up X-MEN #55 and X-MEN: ONSLAUGHT. I expected another overhyped, gimmick storyline with no real entertainment value, no emotional depth, and no characterization. However, Mark Waid was involved and I should have known better.

I expected drek, and what I got was an extremely entertaining, well though out story. I got characterization, depth, romance, fantastic art, a shocking development, some very old loose ends tied up and some new ones created. What more could any fan ask from a comic book? I enjoyed these issues

immensely and can't wait to see how the rest of the tale plays out over the summer. By taking this bold new direction, you have, at least in this fan's eyes, taken a major step towards redeeming yourselves as a company.

Chris Coleman
1037 West End St.
Bolivar, TN 38008

Thanks, Chris. The Onslaught storyline has been an incredible shot in the arm for Marvel. Comics in general had lost sight of what they were supposed to be about; sure we all like to make money but comics are here to entertain. Stick around and in the coming months I'm sure you'll get what you've been waiting for.

Dear INSIGHTS,

Even though I have been reading your comics for about 18 years, it's a rarity for me to put pen to paper to give credit or condemnation for your works. Unfortunately, this letter is an expression of condemnation. I'm very upset to hear that you are canceling NEW WARRIORS. I'm also wondering what direction your company is heading.

It appears as if you guys have plenty of patience and creativity for the X-Books and Spider-Books, but you're awfully quick in giving the ax to your other titles. NEW WARRIORS is one of the best debuts Marvel had in the '90s, but since it dipped in sales recently, you decide to just end it. This book came out in 1990 and I was looking forward to enjoying the Warriors' adventures well into the year 2000.

I wonder why you didn't put one of your super creative teams on the case. The Spider and X-Books have always had some of the best in the business to grace those pages. Such talents as Romita Jr., the Kuberts, DeMatteis, Lee, Jurgens, Hama, and now I hear Mark Waid is about to begin his stint writing the X-MEN. With talent like this constantly gracing their pages, it's no wonder those books are tops in sales. I'm pretty sure NEW WARRIORS sales would never have slipped if some of these people were at the helm.

I've seen some of my favorite books at your company disappear, like THUNDERSTRIKE, GUARDIANS OF THE GALAXY, and now NEW WARRIORS. It seems as if a message is being given that the only way to succeed at Marvel is if a book is from the old guard, such as THOR, the FF, or CAP. I'm not putting down any of these books because I enjoy a number of them, but that doesn't mean I care any less for your unrelated mainstream books. I just wish departed books such as NEW WARRIORS and THUNDERSTRIKE would have received the same tender, loving care as THE AMAZING SPIDER-MAN and THE UNCANNY X-MEN.

Darnell Atkins
Gary, IN

I agree with your thoughts about putting top name talent on books other than the "X" and "SPIDER" books. One thing that Bob Harras has done is to encourage artists to move on to other projects that excite them. I mean, how many times can one artist draw Wolverine unsheathing his claws or the X-Men saving the day and still stay fresh? With this attitude of change in the air, you had Carlos Pacheco on two fabulous issues of the FANTASTIC FOUR; Steve Skroce is moving over to AMAZING SPIDER-MAN after Ron Garney does #415 and #416. Andy Kubert will be handing over the X-MEN to the previously mentioned Mr. Pacheco and that other Kubert has a big surprise up his sleeve. Granted this artist shuffle might be too late for the WARRIORS but don't miss out on the opportunities that'll be coming your way.

Dear INSIGHTS,

I just picked up a copy of Marvel VISION #8 and felt that I just had to write in. I can list all the things that make this magazine such a success, but my hand would go numb before I got half way through.

I have always been a fan of Spider-Man and recently the X-Men. However, I find that even though the SPIDER-MAN books are amazing, sensational, and of course, spectacular, there are just too many darn titles, mini-series, and one-shots that one needs to buy in order to keep up with the storyline. If SPIDER-MAN and the X-MEN had fewer titles, then I would be able to buy other great Marvel titles.

Nevertheless, I'm glad to see that issue #9 will have an OVERPOWER checklist. And I know, because of your magazine, that some of the titles shipping in August will have OVERPOWER cards in them. I guess that's what makes Marvel VISION such a great magazine. Keep up the good work.

James Gurunlian
158 Spyglass Hill Rd.
Concord Ontario
Canada
L4K 2K7

Don't look for the amount of titles to decrease, look for the quality to increase. I can honestly say that I shook my head when I heard Ralph Macchio got Mike Weiringo to take over the art chores on SENSATIONAL SPIDER-MAN. Boy, was I wrong. And did Andy Kubert rock on X-MEN #55 or what?

The OVERPOWER checklist has temporarily concluded with listing the main set, over 300 cards! If you want the checklists to continue, then write in.

Dear INSIGHTS,

Marvel is the best! But why am I telling you, you already know. This ONSLAUGHT storyline is great. I've been following every comic with anything to do with Onslaught. I have 14 issues with details leading to the extreme power, and the story behind the mighty Onslaught. When I read the newest issue of X-MEN, I was speechless. I didn't know if I should laugh or curl up in a ball in the corner when I found out who Onslaught was. After a few more issues and previews, I saw who Onslaught was molding into his servants. I thought about it for a time and I've decided to follow his story through the Marvel Universe. Well, this is the best thing to happen to Marvel since

the AGE OF APOCALYPSE.

All of my favorite comics are going in a new direction, and I have questions and comments about all of them:

1) WOLVERINE. I'm sorry I'm not keeping track of the writers, but I've seen them do much better. Wolverine is my favorite. The recent changes are strange to me. I started reading Wolverine on his 89th issue. I know the writers must have some great big plans to bring him back to the great stories I'm used to, but when?

2) UXM & X-MEN. I said I'm sorry for not knowing names but great artwork on both titles. I now love the idea of having Professor X being Onslaught.

3) All the SPIDER-MAN titles I love, but with all the titles he has, it's hard to stay up to date. I have a few things to say about that. I think I know why Peter Parker collapsed: he is the clone. I know the writers are planning to stop the clone story so maybe the clone is wearing out. I heard Spider-Man is getting his original costume back, so maybe Ben is the clone?

4) GEN X. I really have no complaints about this title. I just want to thank the artists and the writers for the great entertainment. How is Chamber's condition? I haven't heard anything about that.

Nic White
Bay City, MI

Thanks for writing, Nic. You are showing that old Onslaught enthusiasm that's been pretty much infectious since this whole thing started. Who'd have ever thought one word that Scott Lobdell found rummaging through a dictionary would mean so much to so many?

The answers to your questions are as follows:

1) Soon.

2) The artist on UXM is Joe Madureira who was profiled last issue and X-MEN artist Andy Kubert gets the VISION cover spotlight this issue.

3) All I can say is the same thing I said at San Diego: 'SPIDER-MAN #75 will reveal the one, true Spider-man!'

4) With GEN X creators Lobdell and Chris Bachalo helming that title together again, look for future stories on Chamber.

NOTE: Chamber makes his online debut in the next SPIDER-MAN ONLINE comic; check it out on America Online, Keyword: Marvel!

And since we happen to be speaking of Online:

Dear VISION,

You guys are doing a great job on the magazine! When I read that we fans could talk to the fabulous Tim Tuohy and the rest of the VISION crew in Cyberspace, I quickly turned on my computer and started typing (as you can see).

I was and still am a Marvel Zombie! I collect GHOST RIDER, PUNISHER, X-MEN, WOLVERINE, UNCANNY X-MEN, FANTASTIC FOUR, AVENGERS and THOR. As a Marvel fan I have a few questions and comments:

1) Any chance of Ghost Rider appearing in your great magazine's Time Slip?

2) How about a column in your awesome magazine called Marvel Media? Where you stupendous guys can keep us fans posted on movies, videogames and cartoons.

I know this magazine will be around for a very long time. So until Ghost Rider burps out Hellfire, Make Mine Marvel!!!!

MDNIGHTSON

Fabulous, great, awesome, stupendous! Ah, please. Stop, no more. You embarrass me.

"TUOHY!"

Yes, Mr. Harras, sir?

"Did you write that letter?"

No sir, o' great chieftain, sir.

Seriously, thanks for the praise. I was amazed how many people E-Mailed me over a two-day period.

I don't think that Ghost Rider will be making an appearance again soon, since we featured Adam Pollina's new look for the character in issue #9.

We try to keep you as updated on other non-comic stuff as regularly as possible. Look for some new videogame updates soon.

Dear Mr. Tuohy.

Onslaught is Xavier, cool! Although I hope Marvel's not going to do a DC (Hal Jordan/Parallax) on Professor X. I have a few questions also:

1) Do you know if ToyBiz has any future plans to produce these figures: Onslaught, Captain Britain and the Avengers?

2) What happened to the proposed Captain Britain series (Mega Marvel last year)?

Thanks for reading.

ijf@cd-online.co.uk

P.S. Why can't everybody give Rob Liefeld a break? The proof of the pudding is in the eating. **[Amen!]**

Thanks for the little electronic note.

Like I said last issue, I wouldn't be surprised if an Onslaught figure isn't in the works. As for the others, I doubt Captain Britain and the Avengers are slated for this or next year.

The Captain Britain series you mention has been shelved, sorry.

Additional online cyberjockeys were: hf491826, Hrenda, Jhuntr123, DnDCOMIC, THANELORD, whistler, gvicario, cerebro, jbowman, BPH12570, KapAMERica, John, blacken, ScrltSpidr, gradyb, adapt and jmurrell. Sorry that I didn't get your full addresses but I printed them out and deleted before I saw the hardcopy. Anyway, you know who you are.

And the diehard Vision handwritin' letterhounds were: Bob Anthony, David Pfeil, Felis Lugo, JT Martin, Robert Moraes and Patrick Raymond Olivares. Thanks for writing in either way. See ya next month!

HOW LONG HAVE YOU BEEN ON THE X-MEN? Oh god, about six years now. Half my working life!

DO YOU GO THROUGH PHASES WHERE YOU HAVE FAVORITE CHARACTERS TO DRAW? Nah, I really love all of 'em! I could draw them with my eyes closed! I draw them in my sleep!

WHAT ARE SOME REALLY HOT STORIES THAT YOU'VE DRAWN? I've really enjoyed doing the Onslaught stuff, like X-MEN #55. That's just terrific stuff, I think.

DO YOU EVER GET THE ARTIST'S VERSION OF WRITER'S BLOCK? Oh yeah! You've got to look at every paragraph and figure out what it's going to look like on the blank piece of paper that's staring you in the face...it's definitely the hardest part of drawing. It's particularly hard when there's a scene that calls for, say, fifty Sentinels to overrun the page. You have to think not only about how you're going to get everything on the page, but also how it will fit in with the pages that come before and after it, the design, where you're going to put your blacks, and so on. There's a double page spread in X-MEN #55, I think, that took me four days to draw.

WHEN YOU'RE FACED WITH A REALLY TOUGH DEADLINE, DO YOU HAVE FANTASIES OF KNOCKING OVER A LIQUOR STORE AND SKIPPING TOWN ON A GREYHOUND? No, I deal with stress by having terrible nightmares about being under a deadline! In fact, I'm under a tough one right now!

WHAT ARE YOU DOING WHEN YOU'RE NOT WORKING? This is going to sound really lame, but I'm probably in front of the television. I like "Frasier" and "Seinfeld" and the Discovery Channel and the Learning Channel. But I also like to channel surf!

HAVE YOU EVER BEEN ON TV? No, but once I was asked to promote comics on the QVC channel. I turned it down.

WHAT? YOU DIDN'T WANT TO BE THE JOAN RIVERS OF COMICS? (flatly) No.

DO YOU PREFER DRINKS IN A BOTTLE OR DRINKS IN A CAN? In a bottle, definitely. Actually, I pour it into a glass.

CLASSY! Yeah, you can get it into your mouth faster that way!

HOW DID YOU GET INTO THIS BUSINESS ANYWAY? AND WHEN? Well, I was about twenty...

WHAT DID YOU DO BEFORE THAT! (laughs) Fiddled around! I went to college at Rochester Technical Institute for package design. That lasted about six months, I think. I got up there and it was one big party. The most expensive party ever!

WHAT'S PACKAGE DESIGN? You design the way the box will be cut, the graphics on the box, everything. I remember testing a piece of cardboard for sturdiness and thinking "What am I doing?"

THEN WHAT? Then I came home and talked to my dad about school, and he said, "Why don't you try it (Joe Kubert School) for a year and we'll see how it goes?" I was supposed to be working in the office, doing administrative stuff, but I really got into drawing at that point, and finished the whole three years.

LAST ISSUE, WE TOLD YOU THAT ADAM KUBERT WAS THE COOLEST. READ THIS INTERVIEW AND YOU'LL FIND WHY WE'RE NOW TELLING YOU THAT

ANDY KUBERT CAN KICK ADAM KUBERT'S BUTT!

SO WHAT WAS YOUR FIRST BIG BREAK? Larry Hama (who was then an editor at Marvel), for some reason, gave me a backup story in Conan. I don't know what he saw in me, but he would sit down with me and a couple other guys for hours at a time, showing us how to draw stuff, throwing tracing paper over our art, showing us how to do it. Larry is a great guy!

WHAT BOOKS DO YOU READ NOW? I know it's DC, but I'm reading "Kingdom Come". Also, I loved the Waid/Garney run on CAPTAIN AMERICA. Mark Waid is great; everything he's been doing is terrific!

WHAT DID YOU GIVE ADAM FOR FATHER'S DAY THIS YEAR? (happily) Nothing!

ALL RIGHT, WHAT DID YOU GET FOR FATHER'S DAY THIS YEAR? My son gave me a placemat with pictures of him all over it, like they make in school, and my wife gave me two boogie boards!

TWO? WAS SHE COUNTING ON YOU LOSING THE FIRST ONE? No, the second one will be for my son! I've never boogie-boarded before but we're going to the shore this summer and I'm really looking forward to it!

HAVE YOU EVER HEARD THAT RUMOR ABOUT HOW KENTUCKY FRIED CHICKEN HAD TO CHANGE THEIR NAME TO KFC BECAUSE THEY'RE BREEDING FOUR-LEGGED CHICKENS, AND IT'S NOT REALLY LEGAL TO ADVERTISE IT AS "CHICKEN"? No! Is it true?

I HOPE SO. SPEAKING OF FAST FOOD JOINTS, WHAT OTHER JOBS HAVE YOU HELD? Well, I nearly worked at McDonald's. I went for the interview, got the job and everything.

WHAT HAPPENED? They gave me the shirt. I took it home, put it on and realized there was no way I could do it.

SO WHAT JOBS HAVE YOU ACTUALLY HELD? I had a job with Hanover Bank driving around North Jersey picking up checks from banks and delivering them to other banks. The pay was crummy, but it was pretty fun.

WERE YOU ARMORED? No, I was driving a Chevy Chevette! Once they accidentally gave me a bag with, like, a half million dollars in bonds. They hadn't meant to give it to me, and I never knew the difference because I never looked in the bags anyway. So they were pretty happy when I delivered that!

WHAT DO YOU THINK OF THE NEW KISS REUNION? I'd actually kinda like to see that! I definitely prefer KISS with their makeup on. It reminds me of my youth!

DID YOU EVER PLAY ANY INSTRUMENTS AS A YOUNGSTER? Yeah, I played the drums, the flute, the clarinet and finally the french horn. The french horn was my favorite! I played that for about a month.

IS THERE ANY PRODUCT YOU'D HAPPILY LEND YOUR IMAGE TO FOR PROMOTION? Well, I truly love comic books, so I would promote those!

WHEN YOU'RE UNDER MARVEL CONTRACT DOES THAT MEAN YOU HAVE TO BLEED BLACK BLOOD? They own me! And I have no complaints about that!

DO YOU, BY ANY CHANCE, PLAY MINIATURE GOLF? Why yes, occasionally! There's a course near my house. New Jersey is pretty good for that sort of thing.

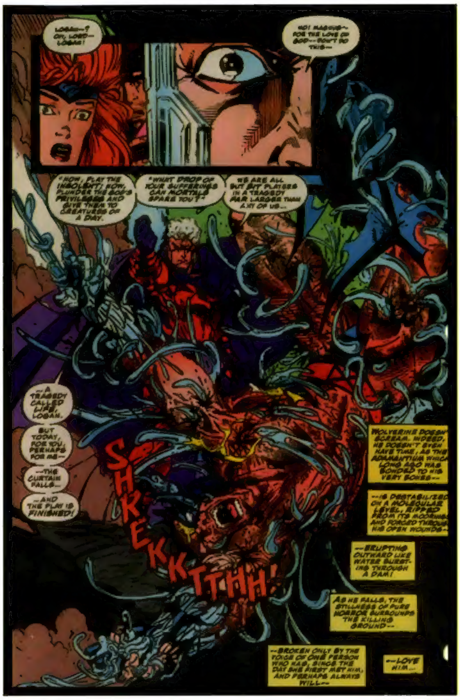
GOT ANY OTHER HOBBIES? Adam and I might write reviews for VISION! (Hopefully debuting in issue #15. – Tim) Sort of like a Siskel and Ebert type thing!

THAT WOULD BE AWESOME! Yeah, I'm totally excited about it! I would just love that! Hey, could you do me a favor?

SURE. You know how that last article was called "Adam Kubert is the Coolest"?

UH-HUH. Could you call this article something like "Andy Kubert Can Kick Adam Kubert's Butt"?

Andy and his son Sam with someone they are calling "Uncle Adam!"



Interview by **Polly Watson**

THE DAILY BUGLE

WEDNESDAY, AUGUST 21th, 1996 / Today, alien invasions, highs in the mid 90's; Tomorrow, same invasion; Details, Page 26   50 cents

HONORING THE NATION'S TRUE FIRST FAMILY

by J. Jonah Jameson

I don't like super heroes as a general rule. I find that they flaunt an open disregard for our society and the rules that govern it. I find their actions to be condescending and disrespectful to our proud country's various law-enforcement divisions. I don't like them. As a general rule.

But rules were made to be broken, as was evidenced by the recent attack of the mysterious and powerful Onslaught. Truly, this was a threat no conventional police or military force could handle. The Fantastic Four could, and did.

They were the first of this current breed of super heroes, open about their identities, noble in their pursuit of the betterment of mankind. Unlike that masked crumb Spider-Man, who disguises his criminal actions within the cloak of being a hero, the Fantastic Four were just that: Heroes.

They gave their lives in the line of duty, and the sun will rise today and for a thousand tomorrows because of them. They were heroes that we as parents were proud to have our children emulate. They stood for all that was decent in humanity. Science. Beauty. Enthusiasm. Strength, both of heart and muscles.

Now they are gone, and only Spider-Men and mutants remain.

These are troubling times for this city and nation not just because our first line of defense has been shattered forevermore, but because heroes, those people who defined the term, are gone.

They were the souls who allowed us to lay down to sleep at the end of the day. Now they will sleep the sleep of the just, while we as people can only aspire to uphold their noble legacy. God be with us all.

WORLD'S HEROES LOST IN BATTLE WITH ONSLAUGHT

Associated Press

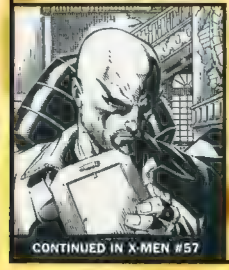
The unthinkable occurred in Central Park last night when many of the world's greatest heroes fell in battle while stopping the deadly villain Onslaught. While exact details and confirmation were still pending as this article went to press, it is believed that both the Fantastic Four and the Avengers, including Captain America, Thor, and Iron Man, gave their lives while preventing Onslaught from potentially destroying the planet.

"It's hard to know exactly what went down" said Police Sergeant Mike Powers. "There were tons of pyrotechnics while the heroes were battling that Onslaught guy, but then what else is new?" Many witnesses claim seeing an energy surge which the heroes apparently entered. Shortly thereafter, the energy vortex collapsed. "There was this rip in the air," said Dane Hosek, who was walking his dog when the battle broke out. "It was like someone just tore a hole into time and space! The heroes went in like they were diving into a wave or something. The next thing I knew, the vortex was gone. I guess it was over."

CONTINUED IN ONSLAUGHT: MARVEL UNIVERSE

CHARLES XAVIER NABBED BY FEDS IN WAKE OF ONSLAUGHT

by Ben Urich



CONTINUED IN X-MEN #57

Professor Charles Xavier, renowned expert on mutant research and sociological affairs, was apprehended late last night by agents of the Federal Government at his Westchester County estate. Though no reason was immediately given to the press, it is widely believed that the government suspects Xavier of being a mutant himself, and may even have information linking the Professor to the creation of Onslaught.

Dr. Valerie Cooper, currently the liaison between the government and its sanctioned mutant super-group, X-Factor, was in charge of the operation. Reportedly, she journeyed to Xavier's residence alone, and encountered no resistance while performing the arrest.

SPIDER-MAN OVERRUN IN THE EVERGLADES

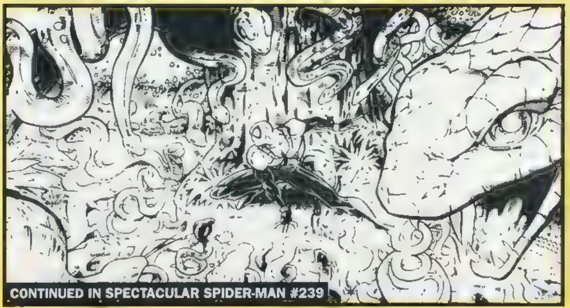
by Joe Bazooka

Spider-Man fought for his life in the Florida Everglades when one of his oldest foes, the Lizard returned. Witnesses reported seeing the New York hero taking on a veritable morass of lizards and snakes before they knew what was going on.

"It was crazy," said Paul Tutrone, a local fisherman. "There were just about every type of snake and lizard from miles around taking a bite out of this guy!" Indeed, Spider-Man reportedly had more than just a bite taken out of him. Things apparently took a turn for the worse when the Lizard himself appeared.

"I can't say for sure", says Joanne Driani, "but I could almost swear that that Lizard fella was controlling the snakes!! Like, with his mind or something." When it looked like all might be lost, fate took a turn when the Lizard apparently began waging a battle with himself, of sorts.

"He started thrashing all around and arguing with himself," says Driani. "Then, he just, sort of, started to turn into a human being again!" At that point, the snakes then ceased their attack and returned to the murky waters, while Spider-Man quickly departed the scene with the man believed to secretly be the Lizard.



CONTINUED IN SPECTACULAR SPIDER-MAN #239

TRUE LIES: THE REAL HOBGOBLIN UNMASKED!

By Glenn Greenberg

One of the greatest mysteries in Spider-Man's history is about to become **unsolved**, and readers will be able to revisit – or experience for the first time – the suspense, the excitement and the drama of the Hobgoblin saga.

In SPIDER-MAN: HOBGOBLIN LIVES, a three-issue limited series premiering in November, we learn that there was a lot more to the original Hobgoblin's machinations and scheming than we ever thought, that things weren't really as they seemed, and that a mystery we thought was solved long ago is only beginning to unfold!

So you're wondering, "What mystery?" Everyone knows that Daily Bugle reporter Ned Leeds was the original Hobgoblin, and he was eventually killed and replaced by Jason Philip Macendale, who used to be the Jack O'Lantern, right?

Uh... not necessarily.

You see, when the Hobgoblin was first introduced in AMAZING SPIDER-MAN #238, by Roger Stern and John Romita, Jr., there was a master plan for the character that would take him to the upper echelons of Spider-Man's rogues gallery and to the startling revelation of his true identity. Only Roger Stern knew who the Hobgoblin really was, and he remained absolutely, positively tight-lipped on the subject, although he dropped plenty of clues along the way.

"I wanted to be the only one who knew the Hobgoblin's true identity, because I didn't want any leaks," Roger explains. "I didn't tell my editor, Tom DeFalco, then later, Danny Fingeroth. I didn't tell my wife. John Byrne called me up when the Hobgoblin storyline first started, and he asked me who it was. I refused to tell him. He said, 'But I told you that Guardian was going to die in ALPHA FLIGHT #12!' I said, 'Yes, you did... but I didn't ask you to!' So for a very long time, I was the only one who knew!"

Roger ended up leaving the book with ASM #251 and the Hobgoblin storyline unresolved. "Had I stayed on the book, I would have dropped a lot of additional hints and clues and kept the readers guessing for a while longer," Roger reveals. "Everybody seems to think that I was going to reveal who he was in ASM #250, but actually, the big revelation would have been a year away, possibly more."

Tom DeFalco (Where did we hear that name before?) followed Roger as the writer of AMAZING SPIDER-MAN, having to pick up the baton and run with it. Tom took everything that Roger had established about the Hobgoblin and added some new wrinkles and clues, in collaboration with penciler Ron Frenz. Tom and Ron had the Hobgoblin strike up a partnership with the Rose, a criminal mastermind who also hid behind a mask.

A very memorable storyline had Peter Parker's friend, Flash Thompson, being discovered in the Hobgoblin costume, and arrested for all the crimes committed by the masked criminal. Of course, poor Flash was framed by the real Hobgoblin, who remained in the shadows.

By 1986, Tom and Ron were finally headed toward the revelation of the

Hobgoblin's true identity – or at least, who they figured him to be (remember, Roger never told anyone who the Hobgoblin really was).

"When Tom DeFalco first got the assignment to write AMAZING SPIDER-MAN, he knew he would have to continue the Hobgoblin storyline and eventually do the big revelation, so he called to ask me who the Hobgoblin was," Roger explains. "I said to him, 'You're doing the book now, Tom – it's your decision!' I was very interested in seeing what he and Ron would come up with."

"Ron and I narrowed it down to three suspects, but we hadn't decided for sure who he was," Tom DeFalco recalls. "Ned Leeds was definitely one of the suspects. I remember that Richard Fisk (the son of the Kingpin) was another. When I was writing the Hobgoblin, in my mind, I knew who he was, and it didn't necessarily jibe with Roger's concept."

Ron Frenz recalls things a bit differently. "I remember that it was fairly clear-cut; it was going to be Ned Leeds. Ned was a tabula rasa; we knew next to nothing about him, other than the fact that he was Peter Parker's rival for Betty Brant's affections. He'd been around in the book for years, and there was almost no character development for this guy! So we were going to reveal him as the Hobgoblin, that he had always been a bad guy, and we'd draw all the old scenes again, the ones where the Hobgoblin's face is hidden in shadows, and show that it was Ned all along."

"The idea for the big revelation was that the readers would find out before Peter Parker did. And then we'd keep that going for a while, have Peter interacting with Ned, being friends with him, trusting him, and the readers would yell, 'No! Don't trust him! He's the Hobgoblin!' But Peter would be clueless.

Then, we'd do the story where Peter unmasks Ned, and Ned would be disgraced, imprisoned in the Vault, and come back later as a real super-villain. Like the original Green Goblin, he'd be the super-villain that was also a member of the supporting cast."

As Tom recalls, this wasn't what Roger had originally intended for the Hobgoblin. Ron explains, "So much of what Roger had planned for the character hadn't been established by the time he left the book, so Tom and I really had to go off in our direction and establish our own stuff."

However, as Tom and Ron moved toward the big story that would reveal the Hobgoblin's identity, fate intervened again. The duo left AMAZING SPIDER-MAN before the saga was finished, and it was left to other creators – Peter David among them – to tie things up. The end results were less than satisfying.

Peter David, who actually wrote the revelation issue (ASM #289), recently gave a personal account of the events leading up to it in his weekly "But I Digress" column published in Comics Buyer's Guide. As he recounts, a major part of the problem was that Ned was already dead by the time ASM #289 was coming out (in the SPIDER-MAN VS. WOLVERINE one-shot, Leeds was murdered in East Berlin while on an assignment for the Daily Bugle). The thinking was that this would make Ned the unlikeliest of suspects, which would make it all the more surprising when he actually turned out to be the Hobgoblin. The second surprise would be the appearance of a new Hobgoblin, a mercenary named Jason Philip Macendale, who set up Leeds's murder, stole his costume and equipment, and remains the Hobgoblin to this day. The most common criticism leveled at this story is the fact that it can't escape being extremely anticlimactic.

The answer readers had been awaiting for years was that the Hobgoblin was... a guy who was already dead!

"Peter did the best he could under very difficult conditions," Roger explains. "It was ingenious to reveal that Ned was the Hobgoblin after he had already been killed, but I think the resolution was ultimately disappointing."

Later stories written by James Owsley established that Ned became the Hobgoblin to help bring down the Kingpin and as a result, write the news story of the century. He later became corrupt from the power he had gained through his costumed identity, but at first, his intentions were noble. However, the fact that the Hobgoblin cruelly murdered several people and involved himself in blackmail schemes and extortion in his earliest appearances, casts serious doubt on the notion that this was a crusading reporter out to accomplish a greater good and win a Pulitzer.

But... what if Ned wasn't the Hobgoblin after all? What if Roger had something completely different in mind from the very beginning?

As it turned out, he did. And now, at long last, Roger finally is getting the opportunity to finish the Hobgoblin saga as he originally intended.

"When I first read AMAZING SPIDER-MAN #289, I realized that the Hobgoblin couldn't be Ned," says Roger. "The logic behind the revelation wasn't bulletproof, there were so many loopholes, and if no one ever addressed them, then my idea of who the Hobgoblin really was could still be valid. Sure enough, no one ever addressed them! My feeling was that Ned was set up, made to look like the Hobgoblin, and that is exactly the kind of the thing that the real Hobgoblin would do." Indeed, he had done it twice before, first with a two-bit hood named "Lefty" Donovan and then with Flash Thompson.

Roger continues: "If the Hobgoblin was Ned, we needed to know more about why he did what he did. Why would he blow away Georgie, his informant who first showed him the abandoned lair where he found the Green Goblin's old stuff? Why would he kill 'Lefty' Donovan? This was way too bloodthirsty for Ned, considering the motivations that were established for him."

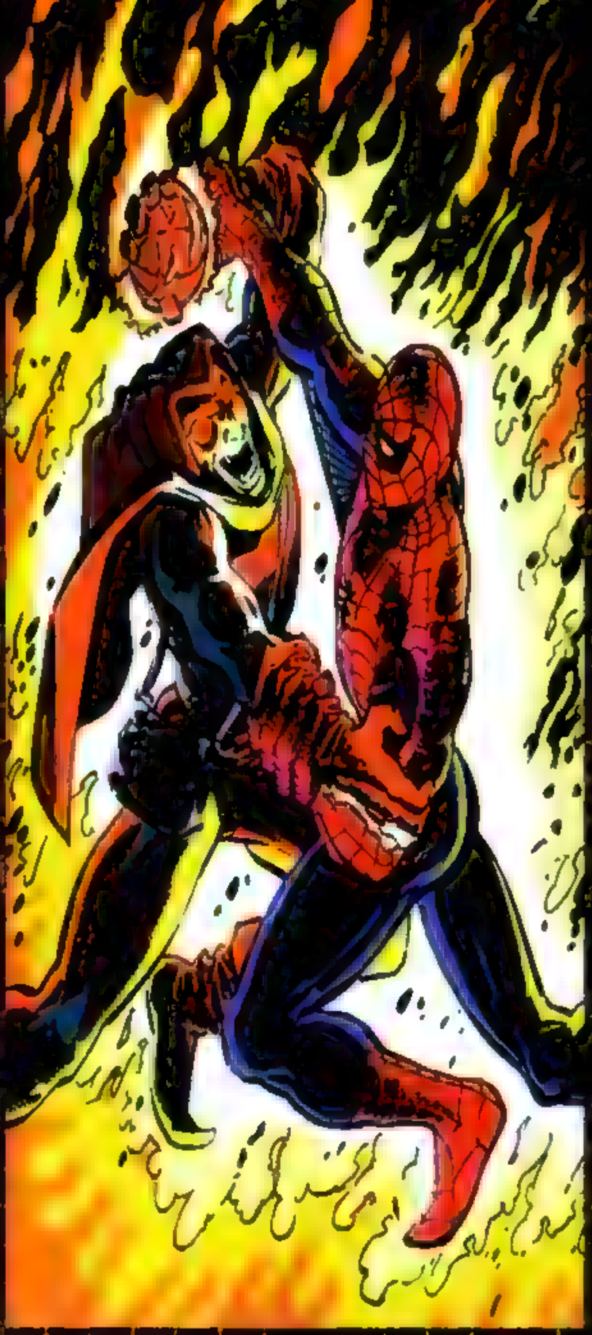
As Roger explains, "I realized that the stuff established in ASM #289 could serve as the foundation for a whole new story! In the years since then, I've approached the various people who edited the Spider-Man books and told them I'd be up for doing that story if they were interested. Finally, this year, Tom Brevoort and Glenn Greenberg called to tell me they were interested!"

Roger describes working on Spider-Man again as "going back and visiting friends you haven't seen in a long time. And so much has changed!"

Indeed, this will be the first time that Roger will be writing Peter Parker and Mary Jane as a married couple. And since the last time Roger wrote Spider-Man, characters such as Harry Osborn, Nathan Lubensky, Lance Bannon and, of course, Aunt May have all died. However, many of the old suspects in the original Hobgoblin stories are still around, and will be reintroduced and re-established as suspects in HOBGOBLIN LIVES. As Roger points out, "Lance Bannon's dead, but J. Jonah Jameson's still alive —

remember, he was a suspect way back when!" There will also be some new suspects and red herrings added in to the mix to keep the readers on their toes and guessing until the last minute."

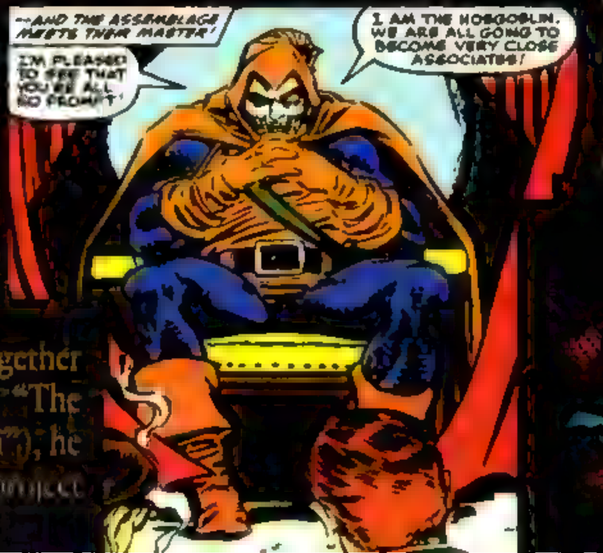
As Roger describes it, "The story is very much Betty Brant's story. She was married to Ned Leeds, she suffered greatly when he died and even more when she later learned that he was supposedly the Hobgoblin! Her life was turned inside out because of the Hobgoblin and now she should want revenge. She should get revenge!"



He adds, "Peter Parker is also greatly affected by the revelation that Ned was not really the Hobgoblin – after all, Ned was his colleague, the husband of one of his closest friends! Peter liked Ned! And this also means that the real guy – one of the toughest enemies Spider-Man ever faced – is still out there somewhere, and could strike at any time, at any place. It means that Spider-Man has plenty of unfinished business to deal with!"

Roger points out that Mary Jane and Flash Thompson also play major roles in the story, since both of their lives have been touched by the evil of the Hobgoblin at one time or another.

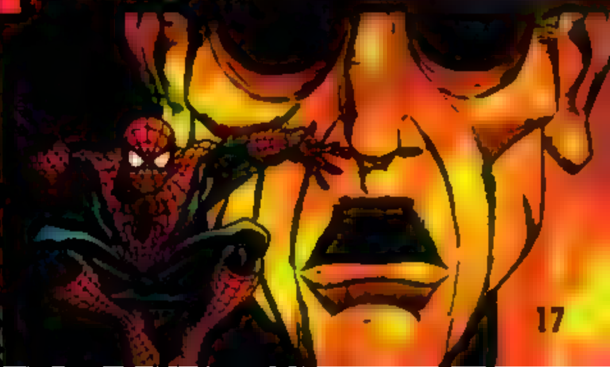
Joining Roger on this journey into mystery is none other than the ever-incredible Ron Frenz, who, with HOBGOBLIN LIVES, also gets the chance to tie up some loose ends from his past. Having penciled UNTOLD TALES OF SPIDER-MAN #9 and AMAZING SPIDER-MAN '96 in recent months, Ron had made a high-profile return to the Spider-Man universe. And though he was extremely enthusiastic about the prospect of working with Roger Stern again (they had worked together before, on the classic story, "The Kid Who Collects Spider-Man"), he wasn't entirely sure that this project was a good idea. "I've wanted to do a big Spider-Man project with Roger for a long time, but I was still very apprehensive about this at the beginning," Ron reveals. "I wasn't sure it could be pulled off. I mean, it's been years since those stories were first published! I wasn't sure that we should go back now, after so much has happened, and revisit all that stuff. But then the plot came in. That's what convinced me that this was going to work. It's terrific!"



Ron continues: "I was really impressed at how Roger handled this. It reads like a self-contained story, and you get pulled right in, whether you have previous knowledge of those old stories or not! It's a testament to Roger's skills as a craftsman, and I think the fans will really appreciate it."

Filling out the creative team as inker for this very special project is the always extraordinary George Pérez, who jumped at the chance to work with such legendary Spider-Man creators as Roger and Ron. George has been making a bit of a splash himself where the web-slinger is concerned, having contributed to recent issues of SPIDER-MAN TEAM-UP, along with inking the cover for UNTOLD TALES OF SPIDER-MAN #16.

Taking place after the dramatic events of SPIDER-MAN #75, HOBGOBLIN LIVES! will present Peter Parker with one of the greatest personal challenges he's ever faced: one that touches the lives of everyone close to him, and will vastly change the past and future of his world. All the questions about the original Hobgoblin will finally be answered... and with Roger Stern, Ron Frenz and George Pérez at the helm, you know these answers will be worth the long wait!



For a long time colorists were taken for granted and didn't get the recognition and accolades that they truly deserved.Comic book coloring is probably the most improved, radically changed craft in the industry.

COLORING SUBMISSIONS

With technology improving constantly, this aspect of the comic book biz has evolved the most. Coloring is extremely time-consuming and breaking in as a colorist is possibly tougher now than ever before.

To become a colorist, it can only help (but is not a requirement) if you're an artist or painter. With the coloring process changing so much in recent years, the more you know about light sources, textures, shadows and especially anatomy, the better off you'll be and the better the artwork with your coloring will look. Coloring entails a lot more than just spotting colors and making sure that costumes and characters are the right hue. There're contrasts to reckon with, background colors in opposition to foreground colors and where the characters fit in among these differences. Light sources can make or break a mood, and it's not just the inker's job to indicate shadows. Highlighting muscles that aren't defined in the artwork can add wonders to a character's figure. The colorist needs to know not only how an area should be lit but how to get the best effect out of that light source to help the storytelling. Before becoming a colorist one should develop a good color sense and a thorough knowledge of the interaction of color and light on figures and shapes.

Colorists generally use DR. MARTIN'S WATERCOLOR DYES, which can be bought in many art supply stores along with standard watercolor brushes (sizes #2 and #3) that are used to apply the dyes. Besides adding life, light, mood and texture, the colorist codes each object on the page to be identified, thereby making a color guide which the printers use to indicate what color goes where.

Besides all of the above-mentioned knowledge that can help you become a colorist, it's also required that you know how to code all the colors you're going to be using on the pages. The pages that colorists work on are reduced (65% from the original 11" X 17" artboards). These are Xeroxed copies on Finch paper. Finch paper is used because of its absorbency and won't smear as easily as many normal paper stocks might.

Some basics you want to keep in mind: You're striving for clarity. Can the reader determine what's what? Contrast works wonders. Depth is important also. Generally, light colors "pop" a bit more and dark colors fade into the background. Although there are no set rules, once again contrast is a major factor in creating depth. Believability is a key factor. Whether you're creating a mood, an effect or just coloring a building, it all needs the air of believability or you're sunk! So shoot for realism but not at the cost of drawing attention to yourself.

About learning the codes: Everything revolves around the three essential colors of red, yellow and blue and the variation or combination of these colors. To start with, a "solid" or "straight" red is indicated by R. This is red and one hundred percent of it. Likewise, blue will be indicated by B and yellow by Y. All of these basic colors come right out of the bottle. "Lake" will give you R. "Cerulean Blue" will give you B and "Lemon Yellow" will give you Y. Of course, in many instances you may need a different shade of one of these colors, so a little water can be added to dilute that particular color. For instance, Y2 is a very light shade of yellow. In comparison, Y3 is an intermediate shade of yellow. The same goes for the other two colors.

When we start getting into combinations, the coloring and coding get a little trickier. For instance, one of the most widely used colors is that for skin tone (for Caucasians, anyway) which is coded as Y2R2 because of the equal mixture of yellow and some water and red and an equal amount of water. But be forewarned, there are many different shades of each color. Some colors are ready to use for certain characters. For instance, the red used for some heroes like Captain America uses a YR that comes straight out of the bottle labeled "Vermilion." Some characters and their colors are not that easy though. For example, the Hulk's skin is YB2. The easiest way to get that color is to mix "Nile Green" with a little bit of "Lemon Yellow." Unfortunately, there's no complete list to tell you what colors you can mix to make others. It's a matter of knowing colors, their combinations and experimenting.

All the colors and their variations can be seen on a color chart that shows the colors themselves and how they're coded. If you're brave enough to try your hand at coloring, you'll need one of these. To obtain one and some pages to work on, send a 10" X 13" S.A.S.E. (with at least $1.30 postage) and they're yours.

Well, there's the basics. It's just a matter of talent, perseverance and practice. One last piece of advice: work on forty or fifty pages before you submit anything. Odds are your stuff is going to need some work and fine-tuning for quite a while. Learn by your mistakes. Look at some of the best colorists in the field and see what they're doing and what you're doing wrong. When you finally do think you're ready, have color Xeroxes made for yourself and send me the originals (include your phone number). This way I can go over each submission, page by page, with you.
Good Luck!

MARIE JAVINS

Another overtaxed freelancer in the long line of overtaxed freelancers who's not in any danger of losing her job is Marie Javins. Marie is the regular colorist on THOR, as well as X-FORCE and CAPTAIN MARVEL. Once an editor at Marvel, Marie quit her day job to pursue coloring full time, and since she's at the top of her field, she's been busier than ever.

This is how Marie works: when the finished inks on a project come in, the editor sends Marie reduced copies on special, heavy paper. He also sends her a copy of the plot, which helps her figure out her color schemes in advance. For example, Marie may not be able to tell just by looking at the art that it is nighttime. The script gives her that detail, so she colors the scene in the appropriate tones.

Marie colors the copies using watercolor dyes which she mixes herself. When the pages are dry, she tapes a piece of tracing paper over each one, and proceeds to mark out specific special effects desired on the tissue. Special effects include "ghosting" (reducing the intensity of the black line), "color holds" (where the color of the original black line art is changed), and "gradbrushing" (an airbrush-type effect). Also, if Marie wants to, she can ask the color separator for special textures like photographic images of flame, water, bricks, or sand. She uses these effects sparingly though, knowing that relying too heavily on them can draw attention away from the story.

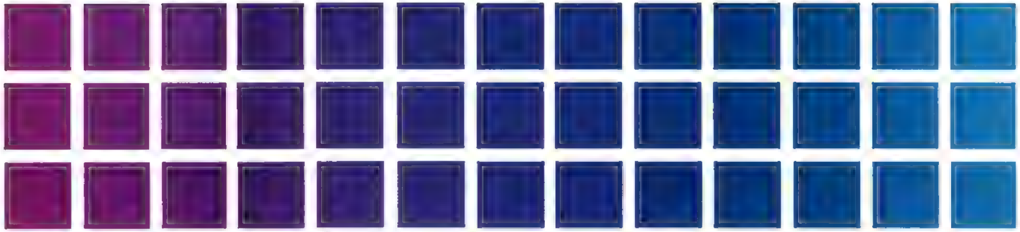
"The most important thing to remember is that your goal as a colorist is to enhance the storytelling." One of Marie's pet peeves is colorists who use too many colors on the same page in an attempt to make the book look bold and vibrant. "It ends up looking like an Easter egg, and then you can't tell what's going on." She is also bothered by colorists who find a gimmick that works once, and then proceed to use it in every book they color for the next three years. "Editors see that and they think you've stopped learning as a colorist. It looks tired."

No one can accuse Marie of neglecting her studies in that department. Within a week of her departure from Marvel's editorial staff, she set off for Electric Crayon in Santa Monica where she spent the summer learning the finer points of computer separation. Electric Crayon's staff (Now known as Team Bucce.—Tim) are trained both as separators and as colorists. Generally, Marie explains, a colorist provides a guide for the separator, who produces proofs accordingly. Team Bucce is capable of coloring directly on the computer, which eliminates one step in the costly and time-consuming business of putting a comic together.

"I'm pretty sure this is where the industry's headed next," affirms Marie, "and I figured I'd better learn it if I want to keep working." Marie is saving her pennies towards the purchase of a PowerMac 8500. How long will that take on a colorist's salary? She laughs, "Now that I've kicked my pinball habit, I don't expect it to take more than a few years!"

BRONZE SILVER GOLD

COLOR GUIDES



Bronze, Silver, Gold...what's the diff?

Bronze level coloring is flat, large areas of color. It is how comics were traditionally colored. This method takes very little time for both the color guide artist and the computer colorist. Bronze comics are always printed on low-quality newsprint so the color guide artist knows exactly how each code will print.

Silver is more complex. Silver level coloring is usually printed on mid-level newsprint. The inks don't saturate as deeply into the better paper so the color guide artist's codes are inaccurate. An experienced guide artist could compensate for the paper but since paper usage changes frequently, it is a better idea to let the guy behind the computer interpret the guide. By the time the comic gets to the computer separator, the paper stock has already been determined. If you can't see the difference between silver and gold—read on. Silver level uses simple gradations. On the computer the separator will select a beginning color, and an ending color and click on the gradation tool. This is a lot more time-consuming than bronze level but much less than the brain-and-talent-hogging gold level.

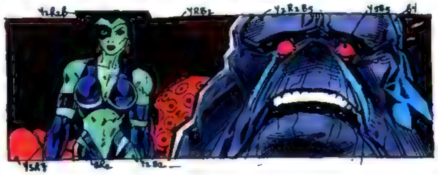
Gold is the most complex, although within gold comic books the talent and skill of both the color guide artist and the computer separator create varying interpretations of the category. Gold relies heavily upon the artistic bent of the guy behind the computer. The quick and easy gold way to color is to use filters and textures, as I've indicated on the guide. If you look at Team Bucce or Steve Oliff or the Top Cow books you will see that they don't use "canned" skies or textures or lens flares. They create their own. It keeps the look unique and more professional. Drawing in a sky using tools on a computer requires patience, skill and artistic talent on the part of the computer artist. There is much more modeling and highlights on the gold guide. Colorists should never code a gold guide because computer colorists ignore the codes. Gold comics may appear on glossy paper, on high-end matte-finish newsprint or both. Computer colorists may be coloring in RGB or CMYK mode. Obviously, if a guide artist codes in CMYK and the computer colorist is coloring in RGB, the codes are totally irrelevant. And most separators (not Team Bucce) color in RGB because it is faster.

RGB? CMYK? What the heck is all this about?

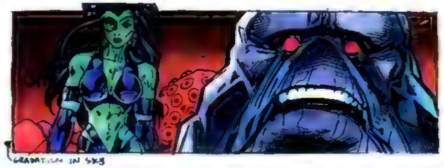
RGB is the television/computer standard. CMYK is the print standard. I guess I don't need to point out that those behind the computer generally prefer RGB and those in the print medium generally prefer CMYK. Obviously we have a conflict. You can always tell an RGB page by the appearance of dark reds and dark oranges and by the lens flares. Canned lens flares in Adobe Photoshop are only available in RGB mode. RGB also can't seem to get dark red and dark orange right—it always appears brown.

ORIGINAL LINE ART

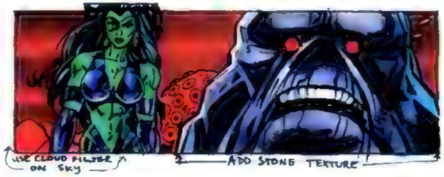
BRONZE GUIDE



SILVER GUIDE



GOLD GUIDE



ORIGINAL LINE ART

BRONZE SEPARATED

SILVER SEPARATED

GOLD SEPARATED

Now, lets see how all this coding looks after a professional computer color separator gets their hands on Marie's color guides. The pre-scanned art work and Marie's guides were sent to Tiziana Miano at Graphic Color Works in Dublin, Ireland. We asked her to interpret the guides, add any special effects where indicated and to separate the film that you see to the left.

Notice the large flat areas of color on the Bronze separations, and the lack of color shadows or highlights.

In the more complex Silver separations we start to see more shadowing and highlights. The art begins to take on more depth and dimension.

The Gold separations really show why Graphic Color Works is one of the best in the biz when it comes separations. Tania went to town on the computer adding the stone texture, and the subtle shading on Ur-Lini's costume.

So, as you can see, there is lot more to being a great colorist than meets the eye. It's great to see them getting the respect they deserve for a truly unique craft.

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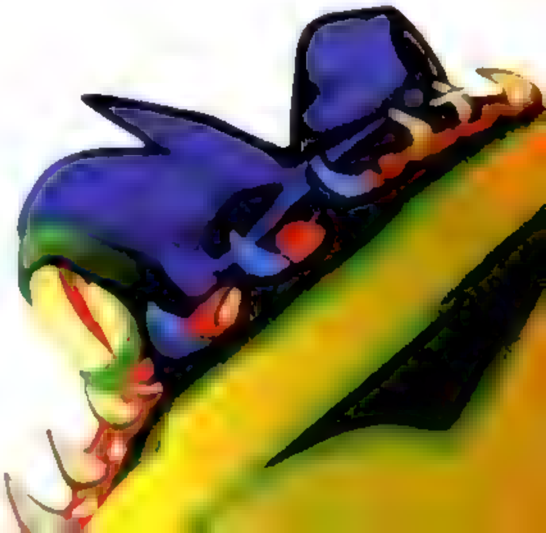
ONLY ON

SEGA SATURN™



MARVEL OVERPOWER CARD GAME

The "You Wanted It, You Got It" Over Power Card Checklist PART 3

1st Set Codename: Over Power

Card: Universe
Type: Uncommon

- Captain America "Mighty Shield"
- Captain America "Ricochet Shield"
- Captain America "Stars & Stripes"
- Captain America "Super Soldier"
- Colossus "Fastball Special"
- Colossus "Skin of Steel"
- Dr. Octopus "Evasive Action"
- Elektra "Anticipate"
- Elektra "Ninja Master"
- Elektra "Resurrection"
- Elektra "Sai"
- Gambit "Staff Attack"
- Hobgoblin "Goblin Glider"
- Hulk "Green Goliath"
- Human Torch "Fire Shield"
- Human Torch "Inferno"
- Human Torch "Searing Heat"
- Invisible Woman "Bubble Shield"
- Invisible Woman "Force Field"
- Invisible Woman "Invisibility"
- Invisible Woman "Unseen Assailant"
- Iron Man "Concealed Arsenal"
- Iron Man "In the Line of Fire"
- Iron Man "Radar Warning"
- Jean Grey "Mind Over Matter"
- Magneto "Evil Genius"
- Magneto "Gravity Alteration"
- Magneto "Magnetic Shield"
- Magneto "Repel Object"
- Mr. Fantastic "Protect Teammate"
- Mr. Fantastic "Python Hold"
- Mr. Fantastic "Stretch Attack"
- Mr. Fantastic "Team Leader"
- Mystique "Commando Raid"
- Mystique "Cool Under Fire"
- Mystique "Illusion of Ally"
- Psylocke "Psi-Fighting"
- Psylocke "Combat Prowess"
- Psylocke "Thought Probe"
- Rhino "Rhino Hide"
- Rogue "Super Strength"
- Spider-Man "Arachnid Agility"
- Spider-Man "Spider Sense"
- Spider-Man "Web Shield"
- Thor "Mjolnir Speaks"
- Venom "Creepy Crawler"
- Venom "Rampage"
- War Machine "Unleash Arsenal"
- Wolverine "Berserk Attack"
- Wolverine "Heal"
- Wolverine "Snikt"

Card: Universe
Type: Uncommon

- Gambit "Energy Booster" [Energy 7 to use, 1]
- Hulk "City Bus" [Strength 8 to use, 3]
- Iron Man "Dumpster" [Strength 6 to use, 3]
- Magneto "EM Force Lines" [Energy 8 to use, 3]
- Nebula "Laser Pistol" [Fighting 6 to use, 3]
- Wolverine "Crossbow" [Fighting 8 to use, 3]

This concludes VISION's first card checklist! All the Cards in the checklist were in the Overpower Starter Set. If you want the checklist continued to include other sets, then write in!

Thanks to Steve Domzalski and Matt Morra at Fleer/ SkyBox.

Magnetic Resonance

He's been called savior, menace, "Master of Magnetism," and every four-letter word the X-Men might conceivably come up with. And in all that time, not once has he had his own limited series... until now. Beginning in September, Magneto, perhaps the ultimate arch-nemesis of the X-Men (and most of the free world for that matter), will at long last be basking in the spotlight during his much-deserved four-issue limited series. Does this mean he's going to conquer the world? Perhaps finally knock off Charles Xavier? Maybe even steal away with Rogue to Atlantic City and get married? Not quite.

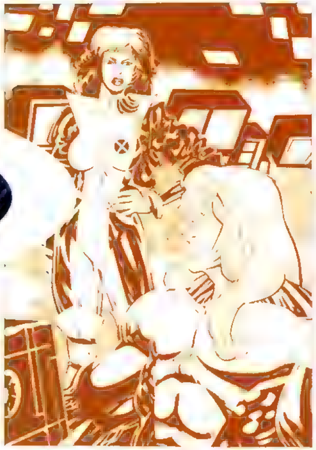
Magneto is not the man that most people (including the X-Men) remember. In fact, he's not even the man *he* remembers. Magneto's been through more in the last couple of years than most people experience in a lifetime. During the events of the X-Men's "Fatal Attractions" storyline, Magneto had his mind wiped clean by Professor Charles Xavier (an event which had an enormous impact on events in the Marvel Universe during the recent ONSLAUGHT storyline). Left in a comatose state, Magneto remained that way for some time until his floating orbital fortress, Avalon, came crashing down into the Earth's atmosphere. As he passed through the Earth's magnetic field, Magneto was physically reformed into a man in his mid-twenties. Perhaps more significantly, his mind became active once more – active, but incomplete. It seems that when he reawakened, his mind was still a blank slate. Discovered by a group of nuns, Magneto was nursed back to health in their convent and given the name Joseph.

Since then, the young, amnesiac Magneto

has (for the moment) allied himself with Rogue. Together, they worked their way across the country to lend a hand against Onslaught. With the threat of Onslaught resolved, Joseph has been taken in by the X-Men, creating a moral dilemma for them.

"Basically," says series editor Kelly Corvese, "the X-Men have their former arch-enemy living with them, and they're going to have to decide whether they should cover up the truth about Joseph's past or let him know the real deal. The fear is, if he learns about his past, he'll end up walking down that road again."

Joseph does indeed discover clues to his past in the first issue, which lead him on a quest to find the wreckage of Avalon. "Joseph stumbles upon some information in Xavier's study that clue him into his past a little bit," says Corvese. "Subsequently, he ends up spanning the globe a bit, tracking down the remains of his base. (Joseph) knows that if he can locate the place where he lived, worked, and hung up his spare helmets, it might give him some more solid information about his former self."



Joseph finds a lot more than he bargained for, however. "There's something lurking in the old wreckage," promises Corvese in his delightfully cryptic manner. "Actually, there's *several* somethings there. It's going to be really cool!"

While this series will be filled with action and intrigue, Corvese stresses that the past and how Magneto/Joseph contends with it will be the true focus of the story.

"This is, first and foremost, a character-oriented series," says Corvese. "Magneto has undergone a great deal of psychological and physical changes over the last few months. In many ways, we're almost dealing with a new character struggling with whether or not to become the person he was."

"Almost" being the operative word. While Magneto

may be a kinder, gentler soul as of late, the things that made him the threat to all things living are still present in Joseph. "He's changed," says Corvese. "The slate's been wiped clean," but that doesn't necessarily mean Joseph won't become Magneto once again.

"There's a great deal of darkness in Joseph, and as he's faced first-hand the bigotry and prejudice that the world has towards mutants since he became Joseph,

that darkness has only GROWN."

When this series is over, Magneto/Joseph will be playing a significant role in future X-Men continuity, though Corvese refuses to speculate on whether Magneto will ascend to become his former self and wipe "Joseph" away completely. "Magneto will be very much around, and that's all I'm going to say."

Looking to do something different and unexpected with the series, Corvese assembled a highly talented and unusual creative team for the project. Peter Milligan (FURTHER ADVENTURES OF CYCLOPS AND PHOENIX, ELEKTRA) will be handling the writing chores while the BATMAN art team of penciler Kelley Jones and inker John Beatty will be bringing the series to life. As in the case of most books, the creative team is indicative of the mood and flavor of the series. "Peter is without doubt a very different kind of writer, different from what one might expect for this series. He has a very dark, yet insightful view of the world which I thought would be perfect for this project," says Corvese.

Milligan himself is delighted to have the challenge of walking Joseph along the tightrope between good and evil. Alluding to events in the second issue of the series, he says, "The notion of someone living a deception, someone having to pretend to be someone he didn't want to be seemed so rich in possibilities for character development and struggle. It seemed like a fun task to try and bring that to life." Milligan says that the chance to define a long-time Marvel character in a new light is just too much of a challenge to resist. "I want to lend a kind of Shakespeare patina to some of the Marvel characters." Comparing this series to his new ongoing ELEKTRA series, he states, "What makes (Magneto) different from Elektra is that such an individual has lots of great character, but the action is there to inform us and to reveal Joseph's particular bent. There's a nice sense of enigma-wrapped-inside-a-riddle quality to it. We're not sure, and sometimes the characters aren't sure to what degree Joseph is acting or if this person is for real." (When pressed for more specifics on his motivation for doing the series, Milligan admits, "Actually, I was really interested in doing it because I had a really big gas bill this month!")

Referring to the artist of the series, Milligan goes on to say that "Kelley Jones is one of the reasons I'm really into doing it. Kelley and I have met a couple of occasions in San Diego (for the annual comics convention), and we thought it would be interesting to push the envelope, as they say. I'm not quite sure what this envelope is that people are pushing around, but whatever it is, we're pushing it."

Penciler Kelley Jones has a similar sentiment about the project. "Magneto rocks!!!"

A happy creative team often translates into a successful project, and MAGNETO is certain to be a large success. Says Corvese, in summation, "When this series is over, the fans will know and understand this latest incarnation of Magneto a whole lot better."

—Matt Idelson

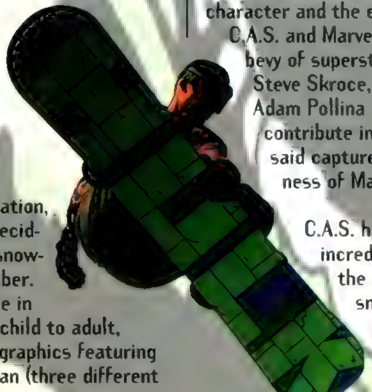
Never Say Die
even if it kills you !
X MAN
Written By Terry Kavanagh and Featuring
the art of Roger Cruz and Bud LaRosa!
Roger Cruz 96
Bud La Rosa

MARVEL STUFF

WHEN YOU THINK MARVEL, YOU THINK SNOWBOARDS!

Well, it's entirely possible your thought process doesn't work that way. But ours does; and this winter, you can board with the best of them courtesy of Marvel and C.A.S. Sports.

Based in Toronto, Canada, C.A.S. Sports is the second largest manufacturer of snowboards in the world (which, if you look at a map, you'll see is a big place). Robert Marcovitch, president, and Mark Brasier, vice president of sales, are among the crack team from C.A.S. spearheading the Marvel snowboard effort. "The first license that we signed was with Marvel," said Marcovitch. "We felt those characters were the most appropriate for the sport, the most attitudinal and extreme."



After much consultation, C.A.S. and Marvel decided to release nine snowboards this September. The boards, available in sizes ranging from child to adult, sport cutting-edge graphics featuring Dr. Doom, Spider-Man (three different designs), the X-Men, Ghost Rider, the Thing, the Hulk, and the Silver Surfer.

Helping C.A.S. to design the ultimate Marvel snowboards was art director Rob LaQuinta of Marvel's Creative Services department. "Our characters are about energy and in-your-face intensity," said LaQuinta, "and that's what we wanted to convey on the snowboards." LaQuinta formulated roughly twenty different concepts, from which C.A.S. selected the nine that would be manufactured.

From there, LaQuinta hired artists who he knew would do justice to both the character and the extreme spirit that C.A.S. and Marvel were seeking. A bevy of superstar talent, including Steve Skroce, Bill Sienkiewicz, and Adam Pollina hopped on board to contribute images that LaQuinta said capture the energy and rawness of Marvel.

C.A.S. has experienced incredible success with the orders for the nine snowboards. So impressed have they been with the demand that they've started work on four more boards, scheduled for a holiday 1996 release. That line will feature Captain America by Ron Garney, the Human Torch by Andy Kubert, the Green Goblin by John Romita, Jr. and Wolverine by Adam Pollina. These boards are aimed specifically at teen and adult snowboarders. Only the snowboards at your comic retailer will feature the artists' gold stamped signatures.

Ultimately, Brasier said, C.A.S.'s Marvel boards are made for the "guy who's into the soul of the sport." And if there's one thing that Marvel fans have plenty of, it's soul.

The boards will be available at major sporting goods chain stores and at specialty stores nationwide or ask your local comic shop retailer to check his October Mega Marvel.

—Steve Behling

From top to bottom

Captain America:	Ron Garney (pencils)
	Mike Manley (inks)
Green Goblin:	John Romita Jr.
Wolverine:	Adam Pollina
Human Torch:	Andy Kubert
Hulk:	Adam Pollina
Shooting Webs:	Steve Skroce (pencils)
	Bud Larosa (inks)
Thing:	Nick Choles (pencils)
	Drew Geraci (inks)
X-Men:	John K. Snyder
Ghost Rider:	Bill Sienkiewicz
Colors:	David Larks
	Paul Mounts

WELCOME TO THE MARVEL UNIVERSE THAT WOULD HAVE BEEN if today's creators had been with
Stan Lee on the eve of the birth of Marvel Comics. Think of this as the world that might have been. Think of
it as the world that might still be becoming.
Vince Evans, the painter of 1995's most popular press poster, SPIDER-MAN, and the painter of
numerous covers for CONAN THE BARBARIAN and the cover to the CAPTAIN AMERICA/NICK FURY one-shot,
has been commissioned to design Captain America's antithesis, the scourge of the free state and despot of
democracy, The nefarious Red Skull.
The Red Skull, perhaps the most infamous and notorious of all the enemies Cap and the rest of the Invaders
fought during World War II was created in much the same way Captain America was. A Super Soldier Formula,
a serum developed to tap into the strength and potential of the human gene and create a body that lives up
to such genetic impossibilities, was administered to a German who was already believed to be his country's
champion. Like Captain America, he was to be a walking flag, a human banner forever waving the glories of
NAZI and German society.
But let us remember that the serum given to American Steve Rogers was given to a man of inner strengths
and convictions, a man who knew what to do with power were he ever to receive it, a man who had waited
long for the chance to serve his God and country.
In the Marvel Universe, we know how something went wrong with the formula in the AXIS
experiment, and the beneficiary of the serum became the monster Allied forces labeled the Red Skull. A
monster whose rivalry with Captain America would lead to a hatred that would outlive the war effort.
But in the world of Time Slip, a design by Vince Evans reveals a darker more personal reason for the Red
Skull to hate Captain America. For here, the operation went with great success. The man chosen to receive
the experiment became the epitome of the Aryan dream. Blond, strong, confident. He was their undefeated
champion, a mighty blow against democracy.
Until of course, Captain America parachuted into enemy territory. It was in their first epic clash that he faced
defeat. For in this struggle, which was not merely a battle between two men, but a fight for the future, Captain
America used his shield blindly as a weapon, administering a blow that would have killed a normal man.
But for one whose body surged with a super soldier formula, the shield only left his opponent forever
scarred, forever hating the man who stole his aryan beauty and youth.

The most terrible part of this scarring was the title his own men whispered behind his back, so many times
in fact, that in the end his own hatred and anger drove him to embrace the name... THE RED SKULL

And perhaps this new alternate irony is well suited. For the Red Skull represents a time when the handsome
and proud people of Germany were divided against themselves. A time when the very image of death itself
ran as a red river of murder and intolerance throughout all of Europe.

TIMESLIP

NEW YORK'S A LONELY TOWN WHEN YOU'RE THE ONLY SURFIN' BOY AROUND.

The Silver Surfer is returning to Earth, but neither he nor his adopted home is quite the same since his last visit.

The Surfer's return heralds the debut of new artist Ron Garney who has worked on THE AVENGERS, X-MEN and GHOST RIDER, but it was his work on CAPTAIN AMERICA with writer Mark Waid where he gained the attention he long deserved.

"To reflect Ron's artistic arrival in issue #123," editor Mark Gruenwald said, "we will be starting a new storyline in which the Silver Surfer will find himself drawn to Earth, the Big Blue Marble on which we live."

Currently, writer George Pérez is wrapping up the "Cosmic Swell" storyline, which saw the short-lived formation of the Legion of Substitute Surfers, the birth of the Blackbody Surfer, even the dissection of the Silver Surfer himself. the Surfer that emerges from this saga is far different than the one that readers are used to. What he becomes, in actuality, is more like the original Stan Lee/Jack Kirby version which made his initial appearance in FANTASTIC FOUR #48.

"The Lee/Kirby Silver Surfer was more like [Robert A.] Heinlein's 'Stranger in a Strange Land'," editor Mark Gruenwald noted, "an innocent with fresh alien eyes looking in wonderment at the things on Earth that we consider mundane. When the Silver Surfer got his own book, he became this brooding, tormented soul."

"The Lee/Kirby version was enigmatic, less emotional," Pérez offered. Thus, he plans on "using no thought balloons, no talking to himself" while penning the Surfer's adventures.

Gruenwald promises that there is a "valid story justification for this interpretation of (the Surfer's) personality. The readers will have to decide whether the character progression that brings him more to the Lee/Kirby vantage is convincing or not, when we show them."

The Silver Surfer returns to his home planet, Zenn-La, the planet that he surrendered his humanity and his one true love to save. Or so he believes.

"He discovers some startling things about the Zenn-Lavians that have direct bearing upon his entire life," Gruenwald explained. "Things were not exactly what they appeared to be in the past. These mysteries go back to the Surfer's very inception as the herald to Galactus and his connection to Zenn-La."

Whether these revelations have anything to do with Galactus, Gruenwald would not reveal. He would only say that the Surfer is so shattered by what he discovers that he heads to the only other home he has ever known, Earth.

But Earth, too, has changed. It is now bereft of all the Surfer's superhero friends following the wake of Onslaught. The planet is a far different place than he remembers.

"Not only are The Avengers and Fantastic Four gone," Gruenwald explained, "but the Marvel Earth has just gone through 'Onslaught.' In keeping with the direction that's being established in THE X-MEN—the 'Bastion' storyline—let's just say that mankind will not look kindly upon beings of great power whether they're mutants, aliens, or otherwise."

The changes to the Surfer go all the way down to the molecular level, complicating matters even further. Thus, when Bastion's watchdog group analyzes an object approaching Earth, it is unrecognizable to the biological signatures that the group has in its files on super-powered beings. They do not know it is the Surfer until they get visual contact. Still, this unfortunate circumstance only fuels the flames of mankind's distrust of the Surfer to the point that he is greeted, not with the open arms of an old friend, but the arms of a large military task force, all the more tragic given his personality change.

Given the participation of X-Men foe, Bastion, can Marvel's team of persecuted mutants be far behind? Pérez and X-writer Scott Lobdell plan to have The Silver Surfer make a rare guest appearance in UNCANNY X-MEN. Pérez envisions the story to be a two-parter, beginning in Garney's second issue (#124) of SILVER SURFER.

From that adventure, The Silver Surfer will find himself turning to the only person left on Earth whom he can trust, his first human contact when he arrived on the planet as the Herald of Galactus—Alicia Masters. The blind sculptress will be the Surfer's eyes, "his touchstone to normalcy, at least as far as normalcy goes on Earth," Gruenwald explained.

Alicia Masters will not be the only familiar face to become a part of the title. The new Captain Marvel, formerly Legacy, will bear witness to the events and changes that The Silver Surfer undergoes. He knows the Surfer that was and will act as a detective to discover what has happened to his friend.

Although the amount of time that Gruenwald has spent with the character adds up to just over a year, his fondness for the Surfer goes back to childhood. Like most kids, he dreamt of flying. His method of flight was much like that of Superman with arms outstretched and legs dangling, but he wasn't getting anywhere.

"After reading Silver Surfer," he explained, "my childhood dreams of flying changed from floating to riding on something that could take me anywhere. It was a way cooler way to fly than just holding out your hands and dangling your feet. I still think it's one of the niftiest visuals in comics.

"The visual of The Silver Surfer," Gruenwald continued, "is so simple, so pure and direct that one cannot improve upon it. It's just a gleaming guy on a surfboard, something so cool in a "kid-cool" sense and majestic in an adult sense."

Another point of interest for Gruenwald is what he refers to as the Surfer's "alien-ess," meaning the alien perspective that the character has on the mundane. Even something as simple as an apple becomes an object of fascination to The Silver Surfer. "You never got that with Superman because he was immediately assimilated into society as an infant."

Finally, Gruenwald loves the Surfer's reputation of being a "Harbinger of Destruction. If you saw the silver guy heading into your atmosphere," he explained, "start kissing your nether regions 'good-bye,' because it meant imminent destruction. (the Surfer) is no longer that, but he still has that rep that he's got to always live down. I love characters that have sins from which they must expiate themselves. That's a real cool comic book motif.

"So with the visual, the 'alien-ess,' and the Harbinger of Destruction/Reformed aspects, you've got three nifty things all in one character. Any one of those would almost be enough to create a great character. He's terrific!"

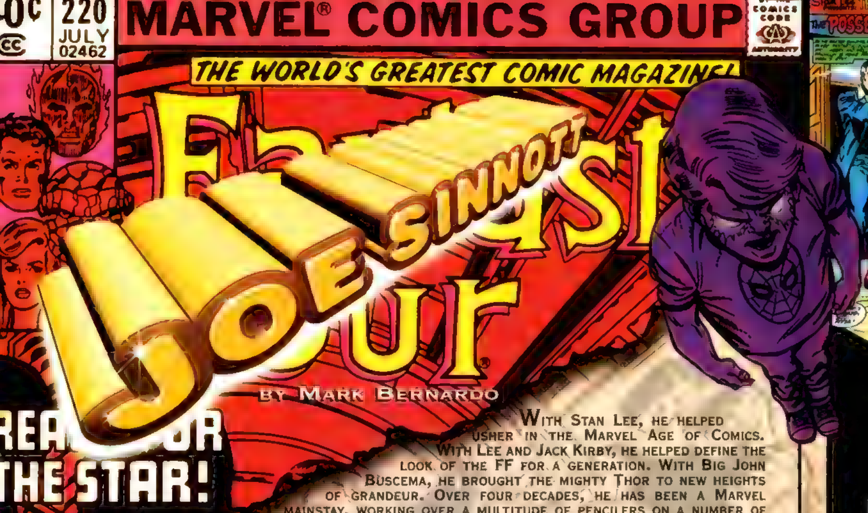
Both Pérez and Garney share Gruenwald's vision. Pérez even used Gruenwald's analogy of the Surfer being much like Clint Eastwood in those old Sergio Leone Spaghetti Westerns like The Good, The Bad, and The Ugly. "He is a man of few words and mysterious actions, which always turn out to be the things that need to be done" Gruenwald explained. "He's a Cosmic Clint Eastwood."

Garney has embraced the idea of the Surfer's "alien-ess," redesigning the look of the character to make him appear less human. "Ron's working on making him less a muscle guy with different metal rendering techniques," Gruenwald explained. "Without doing Kirby, but using Kirby as an abstraction, more so than making him a guy in silver spandex.

"It usually takes editors, writers, and artists a while to really get their bearings on a character so that everything is clicking. With Ron Garney coming on board, readers are finally going to see that everything that is inherently cool about the Surfer will be firing on all cylinders."

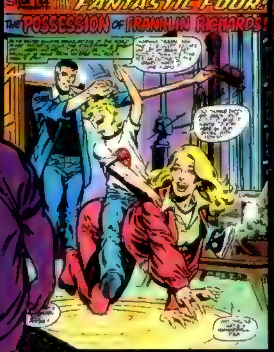
Steve Vrattos

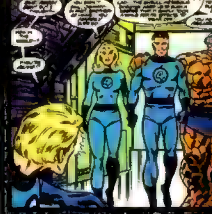
SCRAPBOOK
SAN DIEGO COMIC CON INTERNATIONAL
ID4'S DEAN DEVLIN SIGNS COMICS
STAN "THE MAN" ONLINE
BILL ROSEMANN AND TIM HAVING FUN.
TOM D., RALF M., AND RON G. MEET THE FANS
SUBMISSIONS EDITOR JOHN "LEWIE" LOOKS AT A FAN'S WORK.
COSTUME WINNERS BRECK BRUNS AND JOSH VAN ZAK
THE ROMITA CLAN AND RALF!
RALF AND RON WONDERING WHY TIM IS HERE.
ART DIRECTOR DARREN AUCK REVIEWS PORTFOLIOS
JOSH "SILVER SURFER" VAN ZAK, HIS MOTHER, AND THAT TUOHY GUY
ADAM POLLINA SMILES, JEPH LOEB GRINS, AND MARK MORALES NAPS!
HE'S HERE TO SCHMOOZE! IT'S MOE, LARRY, AND CURLY (A.K.A. TIM, ROB, AND JEPH)
TIM AND THE FANTASTIC FOUR
THE GANG AT THE STAR TREK PANEL
BILL ROSEMANN AND MARK POWERS GIVE AWAY FREE STUFF.
DOES TIM REALLY HAVE TO COME BACK?



Joe Sinnott

By Mark Bernardo





With Stan Lee, he helped usher in the Marvel Age of Comics. With Lee and Jack Kirby, he helped define the look of the FF for a generation. With Big John Buscema, he brought the mighty Thor to new heights of grandeur. Over four decades, he has been a Marvel mainstay, working over a multitude of pencilers on a number of titles, and continues, even in semi-retirement, to apply his unique stamp to various Marvel projects. His name is Joe Sinnott, and he is not only a consummate professional and an industry legend, but one of the truly distinguished gentlemen of our medium. Joe recently took some time to discuss his career and contributions with Marvel VISION.

MB: I guess I should start with: "What were you doing before you were doing comics?"

JS: That's a good question! I had just come out of the Navy in '46 — I was in the Seabees in WWII, and I got a job at the cement plant where my father was foreman. I knew I wanted to go to art school eventually... I worked three years at the plant before I came to the Cartoonists and Illustrators School. It's now the School of Visual Arts, of course.

MB: What drew you to comics in the first place?

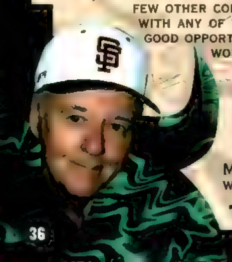
JS: Well, I grew up in the thirties, so I was really influenced by Terry and the Pirates, and Alex Raymond's Flash Gordon. They were my two big influences. I followed those strips religiously. That's what got me hooked, really. Of course, I started out by copying from those strips, and just drawing constantly. That's still what kids today have to do, I think, if they want to get into comics.

MB: Did you ever get to work with those guys?

JS: No, but would you believe they came to the School at one point and gave lectures? That was a big thrill for me and for everybody! These guys were like the gods of comic art, along with Hal Foster.

MB: What was your first professional assignment?

JS: While I was still in school, I went to St. John's publishing company, and got a five-page story, which I penciled and inked, called Trudi. At the same time, one of my instructors had an account with Timely, which was Stan Lee's forerunner of Marvel, and Dell, and a few other companies, and he asked me if I'd like to work with any of them. I was on the G.I. Bill, so this was a good opportunity to pay some of the bills and get some working experience in comics. So I worked on a lot of Stan's stuff. We were doing Kent Blake: Detective and Red Warrior — those were my first books with Stan, even though at first I was ghosting for Tom Gill, my instructor. So I've been with Marvel for forty-seven years!



MB: Do you remember your first meeting with Stan?

JS: Oh, sure. And I remember the first story gave me to work on. It was a three-page filler for a western book called "The Man Who Wouldn't Die." Of course, back in those days, you never knew what kind of stories you were going to get. Westerns, war stories, romances, science fiction — they were all so varied!

MB: And you penciled and inked all of those?

JS: Yeah, I penciled and inked all through the fifties, up until 1961 when Stan asked me to ink a Jack Kirby story — it was a monster story, I think. Stan was in a bind, the deadline was coming up... so that was the first time I had inked someone else's work.

MB: What was that story called? Do you recall?

JS: Yes, it was called "Pildorr, the Plunderer from Outer Space!" It was a fun story. I made a trade with Jack, so I have all those pages. And it's funny... Pildorr had a patch over his eye and all, but he looks like a prototype for the Thing, which came later. I think Jack was actually influenced in the design of the early Thing by this space-pirate character.

MB: That's really interesting! What was the first time you did super heroes?

JS: Well, except for the monster books, which were kind of the forerunners of the super hero books, the first super hero story I did was the fifth issue of FANTASTIC FOUR. I had never even heard of the Fantastic Four! Stan called me up and said, "Joe, I'm in a bind. I got a story here and Kirby can't ink it. Think you can ink it for me?" So I said, "Send it up!" When this came in the mail — and remember, Mark, these were the days when everything was just a job — I looked at them and I knew this was something special!

MB: That was the first appearance of Dr. Doom, right?

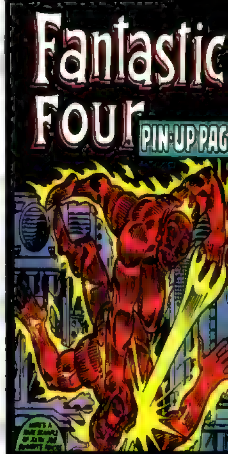
JS: Yeah! When I saw those characters, they were all so great! But then, after I had started #6, I told Stan I couldn't put all my eggs in one basket anymore, and I accepted the assignment to pencil and ink a "Life of General MacArthur" story for another company, 'cause I love doing biographical stuff, and I had to turn back the rest of issue #6. Looking back, I wish I had continued with the FF, because it proved to be so successful.

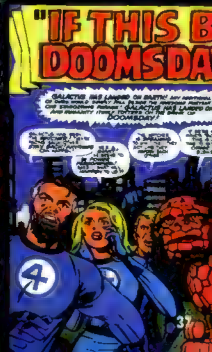
MB: So when did you get back on the FF?

JS: Issue #44.

MB: And you stayed until the end of Kirby's run?

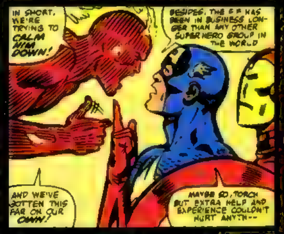
JS: Yeah, until issue #108, I think it was. And I only missed two issues.





MB: So do you have any favorites out of that run? There were some really classic moments: the first Galactus story...

JS: Of course, they were all good, but my favorites were in the late #'40s and early #'50s. I loved the Inhumans, and the Surfer, and Galactus. They were all such great characters.

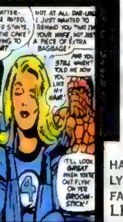


MB: So you say you only met Jack Kirby once in person. When was this?

JS: That was at the 1975 Marvel Convention, can you imagine? Marie Severin introduced us. I spent most of the two or three days there with Jack, and we just had a ball!

MB: Didn't you do some penciling on the early THOR stories in JOURNEY INTO MYSTERY?

JS: I did probably about five of them. In fact I did the first THOR with Jack Kirby penciling. I also did the cover to that first story, JOURNEY INTO MYSTERY #83. I only got credited for it recently, though. For the longest time, that was credited to Dick Ayers. And that's funny, because our styles are nothing alike!



MB: Besides Jack, whom you obviously had a great rapport with, who were some of the other pencilers you've enjoyed working with?

JS: Well, I worked with a lot of good guys, of course. There were a few that I felt I wasn't completely compatible with, only because their style clashed with mine, but I never refused any book that Marvel ever sent me. Stan used to tell me, "Joe, you can do any book you want." I said, "Stan, you just send me the work, I don't care what it is!" To me, it was a job, you know? But certainly there were certain books done with certain people that you really got some satisfaction out of when you were done. Basically, we knocked it out as quickly as we could. We had to make a living; I had four kids to support! We worked real hard. But to answer your question, certainly John Buscema was a great favorite of mine, and we did a lot of work together. In fact, I just finished a ten-page story that he drew for the MARVEL: HEROES AND LEGENDS book. Nice stuff! I couldn't pass it up! John Romita — I never did all that much with John, but I did a few things that I really enjoyed. And I really enjoyed working with Sal Buscema. A real professional. And you know who else? I thought Ron Frenz and I made a really good team on THOR and FANTASTIC FOUR. John Byrne and I did some nice FANTASTIC FOURs also. Gene Colan and I did some nice CAPTAIN AMERICAs. Jim Steranko really liked how I did his Captain America. We did quite a few of those when Jim first came into the business. I guess I've worked with just about everybody!

MB: I remember the run with Bill Sienkiewicz on the FANTASTIC FOUR...

JS: I liked working with Bill on the FANTASTIC FOUR. I liked how he treated the FF. He made Reed stretch in ways that Jack never stretched him! In the early days, he had a real slickness to his work that went well with my style. Actually, that was some of my favorite work.

MB: So you're semi-retired now?

JS: Yes, I retired from Marvel in '91 — I was on contract when I retired — but I continue to work for Marvel on a freelance basis. I did an eight-page story with Sergio Aragones last year for the SERGIO MASSACRES MARVEL special. I did the FF chapter. That was a lot of fun. I couldn't turn that down! And I did a lot of trading cards a few years back and some pin-ups... promotional stuff, which I continue to do.

MB: Are you still doing the "Spider-Man" newspaper strip with Stan?

JS: Yeah, I just finished one today! And of course, Paul Ryan does a beautiful job on that.

MB: It seems like you're not really slowing down all that much!

JS: Yeah, that's what my wife says! She's like, "You're supposed to be retired! You've gotta say no, Joe! "(Laughter) But I also do a lot of freebies for the American Legion around here, and other local stuff. And I'm always getting calls. For example, at San Diego last year, I did a bunch of drawings, and people gave my wife Betty a big list of things they wanted me to draw on commission. I've done a lot of them, but there's still a stack of them to do. I enjoy doing that because most of them are characters that I like, and I can do them on my own time. It seems like I'm doing a lot of work, but it's all stuff I enjoy doing.

In fact, here's a funny story... I was in a diner yesterday and the waitress gave me a placemat. I had my pen with me, so I started drawing the Thing on it. The waitress's nametag said "Carol." I'd ordered a sandwich with no lettuce, so I have the Thing saying "Carol, no lettuce!" When she came back, she saw it, and she said, "Hey! Is that a super hero? My son loves Spider-Man and all the super heroes! Can I take this home with me?" So I signed it, she took it... Anyway, I got a call last night from a friend I haven't seen in about thirty-five years, and he happened to stop in that same diner yesterday. He and the waitress got talking about art, and he mentions that he knows Joe Sinnott. She says, "That's the fella that stopped in here yesterday! He did a sketch for my son Tommy, and somebody stole it! Can you imagine?" So he called me — remember, I hadn't talked to him in over thirty years! — and asked if I could do another sketch for Tommy. I did it today and was on my way to drop it in the mailbox when you called! It's the little stories like that that make it, you know...

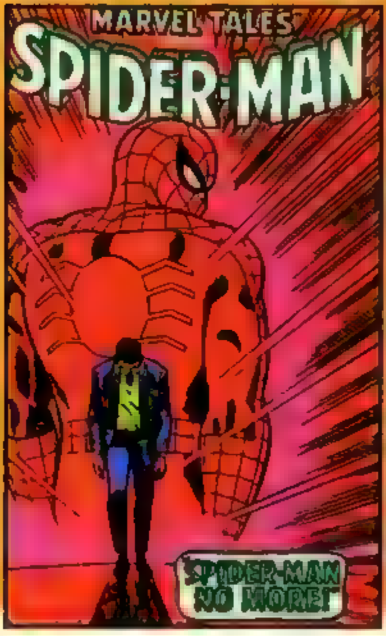
MB: That's a great story! I guess what it comes down to is making kids happy. Do you still do conventions?

JS: I usually pick my conventions. I don't go into the cities because the travelling is a hassle. A few weeks ago I was at one in Ramapo; a lot of the old-timers showed up because a lot of them live around there. I saw Al Williamson again, and Murphy Anderson, and Julie Schwartz. I met George Evans for the first time. Marie Severin was there... so many other people that I hadn't seen in years. I like those kind of conventions because they're fun. And I still sit and draw for the fans. Of course, my wife thinks I'm working too hard! (Laughter)

MB: Any closing thoughts on the industry as a whole?

JS: Well, it's been such a good business for so long... I've met so many good people along the way. I just hope the young guys working today appreciate what they've got!

MARVEL CHRONICLES 8: 1967



No comics fan familiar with the Marvel Comics of the 1960s will forget the cover for AMAZING SPIDER-MAN #50. It was titled "Spider-Man No More," and John Romita Sr.'s portrait of Peter Parker trudging morosely into the background as the huge, ghostly image of Spider-Man hovers above him, remains one of the most powerful images in Marvel's long history. Tired of being forever misunderstood, feeling he has grown too old for his heroic identity, Peter Parker abandoned his costume in a trash can. It ended up in the hands of J. Jonah Jameson, as a trophy of his success in ending Spider-Man's career. The issue went on to show how Peter relearns the lesson taught him by fate in his origin: that he could not abandon the responsibility to do the good that his powers made possible.

Spider-Man took his costume back from Jameson just in time, because issue #50 also featured the first appearance of Marvel's most dangerous criminal mastermind, the Kingpin of Crime. In the following two issues the Kingpin captured both Spider-Man and Jameson, who each in his own way threatened his takeover of the New York City underworld.

This storyline was also notable for introducing Jameson's new right-hand man, Joe Robertson, in issue #51, in another example of Marvel's pioneering use of African-American characters in major roles in the 1960s.

Exiled from Olympus for defying his father Zeus, Hercules found refuge with the Avengers in issue #38 of their series and became a full-fledged member in issue #45. Quicksilver and the Scarlet Witch rejoined the team in issue #36, only to fall once more under the sway of their former master, Magneto, when he returned to Earth in issue #47. That same issue introduced Dane Whitman, who would soon succeed his deceased criminal uncle as the new Black Knight.

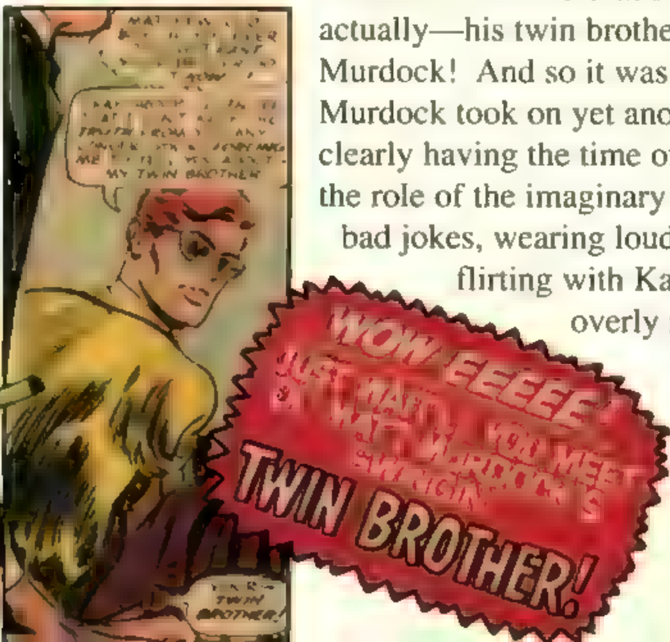
1967 also saw the publication of the first AVENGERS ANNUAL, in which founding members Thor and Iron Man briefly rejoined the team in order to stop the Mandarin's globe-spanning plot for world conquest.

Having seemingly drowned at the end of the Cosmic Cube saga only a half-year earlier, the Red Skull returned in TALES OF SUSPENSE #88-91, in a storyline that marked artist Gil Kane's debut drawing Cap. Jack Kirby returned to the series with the next storyline, in which the subversive organization AIM's new leader, Modok, made his first appearance in issue #94.

Elsewhere in TALES OF SUSPENSE Iron Man had his most spectacular showdown with the Mandarin so far in order to rescue his loyal friend Happy Hogan.

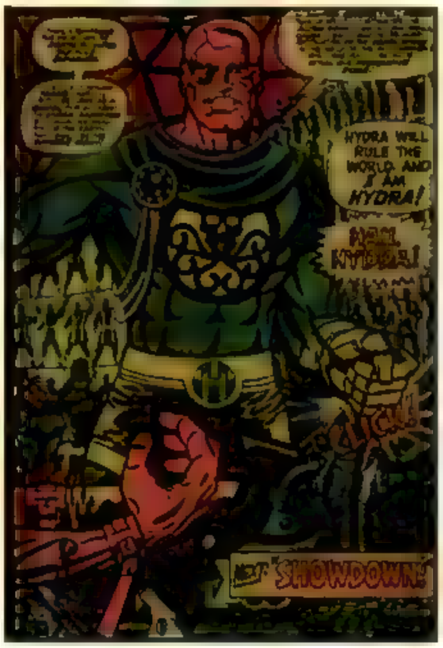
Seeking to throw his partner Foggy Nelson and secretary Karen Page off the track of his double identity, Matt Murdock confessed in DAREDEVIL #25 that Daredevil was actually—his twin brother Mike Murdock! And so it was that Matt Murdock took on yet another identity, clearly having the time of his life playing the role of the imaginary Mike, cracking bad jokes, wearing loud clothes, and flirting with Karen in a way the overly reserved Matt did not dare.

In 1967 Stan Lee and Gene Colan together crafted



some of the most spectacular battles of Daredevil's career. For example, at one point Daredevil temporarily lost the super-senses that compensated for his blindness. Truly blind at last, Daredevil nevertheless had to stop two villains who had proved capable of holding their own against Thor: Mister Hyde and the Cobra. Daredevil was also awarded his first annual, in which five of his foes banded against him as Electro's Emissaries of Evil.

Writers Stan Lee and Roy Thomas, teamed with Marie Severin and other artists, hurled Doctor Strange into perhaps his most sensational adventure ever, which thundered through every 1967 issue of STRANGE TALES. Each twist and turn unleashed a still greater peril for Strange. First he invaded the Dark Dimension to confront Dormammu's evil sister Umar. Umar followed Strange to Earth, where, to defeat her, he freed the gigantic demon Zom. Yet Zom proved an even worse threat, and seemingly slew the Ancient One amidst the ancient slabs of Stonehenge. In vanquishing Zom, Strange unwittingly released vast energies that empowered evil sorcerers all over the planet. As a result, the alien Living Tribunal, making his first appearance in STRANGE TALES #157, threatened to obliterate Earth unless Strange could get rid of this excess of black magic.

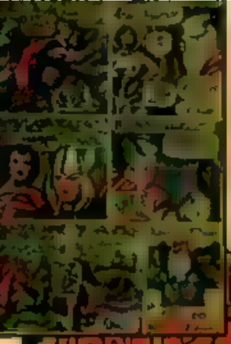


But then Earth's new evil magicians transferred their powers into one man: Strange's archrival Baron Mordo! Yet somehow, by the December issue, Strange had put everything right!

Jim Steranko dazzled readers as he took over both writing and drawing NICK FURY, AGENT OF SHIELD in STRANGE TALES. Taking over the Hydra storyline begun by Lee and Kirby the previous year, Steranko built excitingly to the epic three-part finale in issues #156 through #158. In, it Fury finally confronted the Supreme Hydra—unmasked as his wartime nemesis Baron Strucker—in his futuristic lair, Hydra Island, while the minutes ticked away to the release of the Death Spore, a disease with which Strucker threatened to wipe out the entire world's population. No sooner was Hydra defeated than Steranko launched into his other great SHIELD epic, pitting Fury against Marvel's infamous criminal mastermind from the 1950s, the Yellow Claw.

In TALES TO ASTONISH the Hulk's adventures took a new cosmic turn. In a story drawn by Gil Kane, the Hulk was captured by an enigmatic alien called the Stranger, who intended to use him to wipe out the human race. This plan was derailed in issue #90 when a foreign spy used Bruce Banner's equipment to turn himself into a new gamma-irradiated monster, the Abomination. Marie Severin then took over drawing the series as the Hulk pitted himself against the Silver Surfer. Then the Hulk traveled into space to meet the animal-men known as the Knights of Wundagore and witness as their creator, the High Evolutionary, left his mortal form behind, evolving himself into a virtual god.

THOR began the year by finally resolving its long-running romantic subplot in a surprising way. Thor's father Odin, ruler of Asgard, had forbidden him to love a mortal, yet Thor was deeply in love with Jane Foster. Finally, in

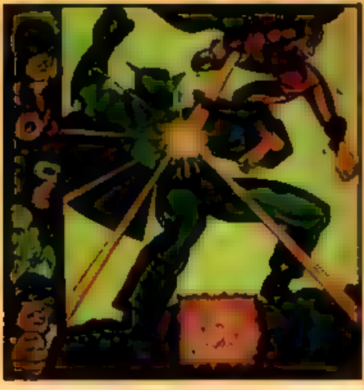


issue #136 Odin gave in—or so it seemed—and transformed Jane into a goddess. But Jane was overwhelmed by her powers and the sights of Asgard. Odin, declaring her unworthy, returned her mortality and sent her back to Earth. Not till years later would Thor realize that Odin had set Jane up to fail his little test. But Odin had a consolation in store for his son: in that same issue the goddess Sif made her first appearance, and she quickly became the new love of Thor's life.

Together Thor and Sif were plunged into a new Lee and Kirby epic, as an army of trolls besieged Asgard, led by their foremost warrior, Ulik, whose strength rivaled the Thunder God's. Thor played a key role in winning the war, but by year's end the ungrateful Odin, exasperated by Thor's feud with his half-brother Loki, stripped them both of their powers. The former thunder god ended 1967 mesmerized by the Ringmaster into working as the strong man in his Circus of Crime!

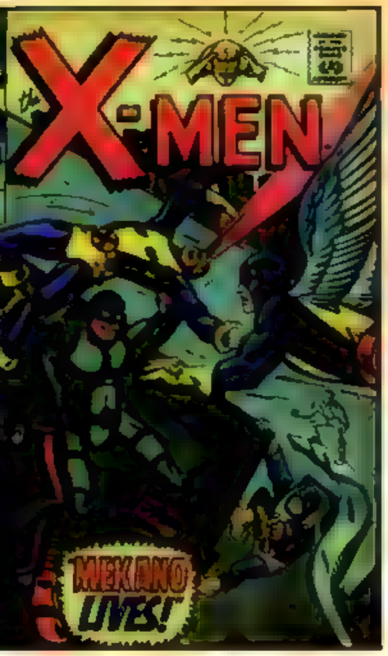
In 1967 the X-Men's lives were dominated by the threat of Factor Three, which, as one X-Man noted, sounded like a new detergent but was actually a secret organization bent on world conquest—like Hydra, AIM, and the others in 1960s Marvel!

Factor Three first struck at the X-Men in issue #28 through their agent, the slow-talking Ogre, and his slave, an Irish mutant called the Banshee. Once the X-Men freed the Banshee from the device Factor Three used to control his mind, he became their ally in hunting down his former masters.



At this point the Mimic had taken over as deputy leader of the X-Men, but after losing his powers in combat with the Super-Adaptoid in issue #29, the Mimic left the team and Cyclops resumed his regular leadership position.

Factor Three next struck by reviving the comatose Juggernaut and using him to distract the young X-Men while they abducted Professor Xavier. Finally, in issues #37 through #39, the X-Men penetrated Factor Three's secret European headquarters where they learned that it was actually a cabal of evil mutants: the shapeshifting Changeling and their old foes the Blob, Mastermind, Unus, and the Vanisher. These mutants intended to trigger nuclear war between the United States— "Factor One"—and the Soviet Union— "Factor Two"—so that Factor Three could take over what was left of the world once it was all over. It was the Banshee who finally exposed Factor Three's leader, who called himself the Mutant Master, as an extraterrestrial. Enraged at being deceived, the evil mutants joined forces with the X-Men in overcoming this alien conqueror.



Having found and freed Professor Xavier, the X-Men returned home in the December issue. In recognition of their victory Xavier allowed them to abandon their old school uniforms and wear individualized costumes for the first time.

Not even Stan Lee and Jack Kirby could top their monumental work in the 1966 issues of FANTASTIC FOUR, but in 1967 they came as close as possible! It began with the year's most exciting and suspenseful story in which only the FF stood between the world and Doctor Doom, who now wielded the stolen powers of the Silver Surfer, in issues #58 through #60.

Lee and Kirby parodied this very story in that year's first issue of NOT BRAND ECCH, a humor comic in the tradition of Harvey Kurtzman's super hero spoofs in the early issues of MAD. ("Brand Ecch" was Stan's facetious name for DC Comics.) And so Doctor Bloom stole the powers of the Silver Burper, and soon readers would meet such characters as Charlie America, The Inedible Bulk, He's Mighty Sore, and the Ecchs-Men.

But as for the "real" FANTASTIC FOUR, the brutal Blastaar debuted in issue #62 and two issues later came the first mention of the Kree, as the FF pitted themselves against one of that alien race's giant Sentry robots. In retaliation the Kree Supreme Intelligence sent Ronan the Accuser to execute these four upstart Earthlings. After Ronan failed, the Kree sent their greatest warrior to Earth in MARVEL SUPER-HEROES #12, cover-dated December 1967. Created by Stan Lee and Gene Colan, this Kree officer began his career on Earth as a spy, but was destined to become known as Earth's new champion, Captain Marvel.

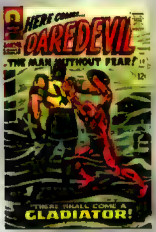
As for the FF, they next journeyed to the secret Citadel of Science where four scientists had artificially created a superhuman being. Known only as "Him," the godlike creature emerged from his eerie cocoon in issue #67 and annihilated the Citadel. Eventually "Him" would take the name "Adam Warlock."

As usual, that year's FANTASTIC FOUR ANNUAL marked significant events: the debut of the villainous Psycho-Man and the first time the Silver Surfer starred in his own story. It also featured good news for the FF of a kind never before seen in super hero comics: in FANTASTIC FOUR ANNUAL #5 Sue Richards announced she was pregnant. But to learn the tale of Franklin Richards' birth, you must wait for our next installment.

—Peter Sanderson

SPECIAL SILLY MOMENT!

DAREDEVIL
THE FOGGIEST IDEA!



Foggy Nelson has had some dumb ideas over the years, but trying to convince everyone that he's Daredevil was surely one of his dumbest! This hare-brained scheme was concocted in the classic DAREDEVIL #18. Foggy knew that his and partner Matt Murdock's secretary, Karen Page was sweet on ol' Horn-Head, he figured if he could trick Karen into thinking he was the Man Without Fear, he'd be a Man Without Peer in her eyes!

Foggy hired a creepy costume designer named Melvin Potter to tailor a Daredevil suit custom-made to fit his chunky frame. Potter convinced Foggy to stage a phony super-villain battle with him in front of Karen, so the lovely Miss Page would be totally convinced that Foggy is a real, live hero.

In a display of logic that illustrates how Foggy became one of New York's top lawyers, Foggy thinks to himself, "What have I got to LOSE? It sounds completely FOOLPROOF!" What Foggy didn't know is that Potter, who was about to launch a career as a real-life super-villain, actually planned to kill the Fog-meister! (Apparently Potter was looking for a

guaranteed victory in his first outing as a super-villain, so he decided to take on a fat guy in a Daredevil suit!)

Potter was convinced that without their colorful costumes, super heroes are nothing! So he made up a super-villain suit of his own, loaded with weapons, and took on the name Gladiator! Admiring his deadly boot blades, the Gladiator reflected, "My boots ALONE assure me of victory, but I have more...MUCH MORE!"

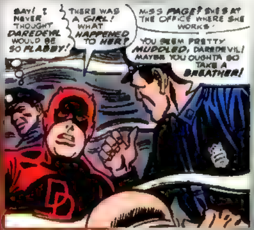
The real Daredevil started tailing Foggy, worried that "If Foggy ever impersonates me in PUBLIC, my reputation will be shot!" That night, under the cover of a heavy fog, Gladiator

"I never thought Daredevil would be so flabby!"

and Foggy met out by the docks, with a worried Karen Page waiting out by the car. Foggy slipped behind some crates and changed into his Daredevil costume, wondering, "Where do I put my clothes? I paid a hundred bucks for this suit, and I can't afford to wrinkle it!"

As you might expect, Gladdy took Foggy down with one punch! Fortunately for our chubby friend, the real Daredevil jumped in and trounced the Gladiator while Foggy lay unconscious on the ground.

Since the heavy fog made for poor visibility, Gladiator thought he'd been beaten by Foggy! What a humilating way to start your life of crime! No wonder this guy retired! As the police showed up to cart Gladiator away, one of the cops eyed the fake DD and observed, "I never thought Daredevil would be so flabby!"



The real DD swung off, worried that Foggy might try a stunt like this again. "If Foggy insists on maintaining his DAREDEVIL role, I'll become the laughing stock of the whole country!"

Fortunately for DD's reputation, Foggy gave up on the idea of impersonating the sightless swashbuckler and found other ways to impress girls!

-Barry Dutter

Beast Files

SUBJECT: WOLVERINE/WEAPON X

"[illegible] best, he is a little worse [illegible]n he is worst, he is little [illegible]." —Shakespeare

[illegible] is precious little known about [illegible] known as Wolverine. He often goes [illegible] Logan, but whether this is his [illegible] name has not yet been revealed. Stranger still is that these [illegible] facts which surround his life are completely unknown to [illegible]l.

[illegible]rn with a very bestial mutant development... not that I'm [illegible]alk. All five of his senses are super-human in level. He can track [illegible]tter than any bloodhound. Also, he was seemingly born with [illegible]e-foot claws which can extend from housings in both of his [illegible] These claws are razor-sharp, and he is extremely proficient in [illegible] usage. Perhaps his most powerful ability is his healing factor [illegible] allows him to heal nearly any injury. Not only are his physical [illegible]es attuned to the animalistic but his very nature is as well. [illegible] has been prone to fits of violence and has even degenerated in [illegible]t into what are called "Berserker Rages." These fits of violence [illegible] intense that all human reasoning seems to vanish and only a [illegible]lust remains. He has nearly turned on friend as well as foe during [illegible]essive moments. He most assuredly gives new meaning to the term "natural born killer."

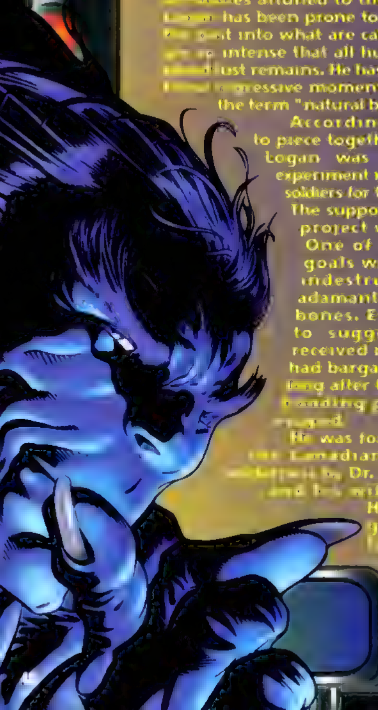
According to the information I've been able to piece together, it seems that Logan was part of some experiment in creating super-soldiers for the government. The supposed name of the project was Weapon X. One of their primary goals was to bond the indestructible metal, adamantium, to human bones. Evidence seems to suggest that they received more than they had bargained for, as not [illegible] after the adamantium [illegible] process. Logan [illegible].

[illegible] was found wandering [illegible]dian snow-covered [illegible] Dr. James Hudson [See file: Guardian/Vindicator] [illegible] wife. The two nursed him back to health. Hudson, who was connected to the Canadian government group called Department H, [illegible]ned Logan over to them when he learned of [illegible] powers and metallic claws. Soon after, Wolverine, the first Canadian super-hero, was born. [illegible] lic appearance was in battle with the two behemoths, [illegible] the Hulk. He stood toe-to-toe against these two monstrosities and survived.

Shortly after his first appearance, Professor Charles Xavier contacted Department H and met with Wolverine. Xavier offered Wolverine a chance to join his new team of X-Men and Wolverine accepted. For years Wolverine has served as a staunch member of the X-Men. For a short time he even led them.

Recently Wolverine, alongside the X-Men, faced Magneto. During this confrontation Magneto leeched the adamantium out of his bones through his skin. This act nearly kil[illegible] Wolverine, but once again his healing factor proved to be capable of repairing the damage to his body. This process, howe[illegible] has been revealing several new thing[illegible] Logan. He started to find that his se[illegible] and animal instincts were increasing. H[illegible] also learned that his claws were not mere[illegible] adamantium, that there were bone cla[illegible] underneath which had been present, presumably, since birth.

Further developments are startling. The villain Genesis attempted to re-bond adamantium to Wolverine's skeleton as well as to place a neural device in his skull. It was Genesis' hope that he would thus create the first paladin for "Lord Apocalypse" [See file: Apocalypse] by having a brainwashed Wolverine on his side. Somehow, Wolverine was able to keep the adamantium from being bonded to his skeleton. However, what is truly intriguing is what happened afterwards. Apparently Wolverine was able to defeat the bonding process at the cost of his humanity. Wolverine devolved even further. He now bears only a slight resemblance to his former self. To what extent this influences his mental or physical state is unknown as of yet and will definitely require extensive study. I do hope I am given the chance, for our dear Logan now exemplifies the words of Shakespeare: "...unaccommodated man is no more but such a poor, bare, forked animal as thou art."



1941 Steve Rogers undergoes on experimental program. A program to create a super soldier and defeat the Axis powers of WWII.
NOT THIS TIME!
1996 In September Rob Liefeld, Jonathan Sibal and Jeph Loeb bring us an all-new Captain America!

SCOTT WILLIAMS — INKER

GREAT SCOTT!

WITHOUT HIM, JIM LEE AND WHILCE PORTACIO'S ARTWORK WOULD ONLY LOOK INCREDIBLE. BUT THEIR PENCILS TRULY REACH PERFECTION WHEN SCOTT WILLIAMS PUTS THE FINAL PEN LINE ON THE PAGE. HE MAY NOT GET THE GLORY, BUT HE'S STILL HAVING THE TIME OF HIS LIFE INKING THE NEW FANTASTIC FOUR AND IRON MAN. HOW DID THIS BASTION OF THE BLACK LINE GET HIS START? AND HOW DOES A HUMAN ACHIEVE TRUE HAPPINESS AS AN INKER? FIND OUT AS VISION SETS ITS SIGHTS ON SCOTT WILLIAMS!

MARVEL VISION: HOW DID YOU GET INTO COMICS, SCOTT?

SCOTT WILLIAMS: I COLLECTED THEM AS A KID. READ THEM. ENJOYED THEM. DRAWING WAS SOMETHING SEPARATE. THE FASCINATION WITH COMICS SORT OF MARRIED THE LOVE OF DRAWING LATER ON. PROBABLY BY THE AGE OF 10 OR 11, I KNEW THAT I WAS GOING TO DRAW COMICS AS A CAREER. THERE WAS NOTHING ELSE I EVER REALLY HAD IN MIND. I DIDN'T KNOW TO WHAT DEGREE I'D BE SUCCESSFUL, BUT I WAS PRETTY CONFIDENT THAT I COULD MAKE SOME SORT OF LIVING AT IT.

I WAS LIVING IN HAWAII WHEN I RAN INTO WHILCE (PORTACIO) AT A SAN DIEGO COMIC CONVENTION. HE HAD BEEN A FRIEND OF MINE SINCE HIGH SCHOOL. HE SAID, 'HEY, IF YOU EVER WANT TO COME TO SAN DIEGO AND WORK TOGETHER, LET'S DO IT!' I TOOK HIM UP ON IT WITHIN ABOUT SIX MONTHS. HE WAS BEHIND THE DEADLINE BALL ON A LIMITED SERIES CALLED LONGSHOT (ART ADAMS' FIRST JOB.-TIM), SO I HELPED HIM. THE WORK WOULD RANGE FROM FILLING IN BLACKS OR ERASING PAGES TO DOING BACKGROUND WORK.

SOME OF THE EARLIEST WORK I GOT WAS A COVER FOR IRON MAN AND A COVER FOR THE FANTASTIC FOUR INDEX. SO HERE I'VE COME FULL CIRCLE. THAT LED TO BETTER AND BETTER JOBS, UNTIL I LANDED STRIKEFORCE: MORITURI, WHICH WAS MY FIRST REGULAR GIG.

I HAD A LOT OF SUCCESS WITH MARVEL FROM A CAREER STANDPOINT, WORKING MY WAY UP THE LADDER, STARTING WITH THE STRIKEFORCE: MORITURI STUFF, THEN WORKING UP TO WHAT WAS THEN A VERY HOT BOOK, THE PUNISHER, AND THEN WORKING MY WAY UP TO AN EVEN HOTTER BOOK, UNCANNY X-MEN. I HAD THE GOOD FORTUNE OF NOT ONLY GETTING ON THOSE PROJECTS, BUT GETTING ON THOSE PROJECTS WITH VERY TALENTED PEOPLE AT MY SIDE, LIKE JIM LEE, WHILCE, CHRIS CLAREMONT, AND THE EDITORIAL STAFF.

MV: STRIKEFORCE: MORITURI? THE BOOK WHERE A GOOD GUY WAS PRACTICALLY GUARANTEED TO DIE IN EVERY ISSUE? HOW DID YOU LIKE WORKING ON THAT?

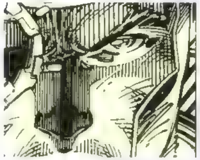
SW: IT WILL ALWAYS HOLD A SPECIAL PLACE IN MY HEART BECAUSE IT WAS MY FIRST SERIES. IT WAS A VERY GOOD LEARNING EXPERIENCE. I GIVE BOTH (STRIKEFORCE: MORITURI PENCILER) BRENT ANDERSON AND WHILCE (WHO ALSO DID SOME PENCILING ON THE BOOK) A TON OF CREDIT FOR BEING SO PATIENT WITH ME. I WAS USING THEIR WORK AS GROUND ZERO IN A BIG EXPERIMENT TO SEE HOW I COULD LEARN TO INK. I TRIED STUFF WHICH WASN'T ALWAYS TRUE TO THEIR PENCILS. BUT THEY NEVER GAVE ME A HARD TIME. THEY SAW ENOUGH GOOD THINGS THAT THEY WERE WILLING TO BACK OFF AND NOT BEAT ME DOWN FOR SCREWING SOMETHING UP.

MV: YOU PENCILED AN ISSUE OF THAT TITLE, DIDN'T YOU?

SW: THAT WAS MY FIRST AND ONLY PENCILING JOB.

MV: ANY REASON?

SW: IF THERE WERE NO ARTISTS OUT THERE WHOSE WORK I ADMIRED AND THOUGHT I COULD HAVE FUN WITH, I'D PROBABLY BE PENCILING FULL TIME. BUT WHEN WHILCE OR JIM OR AARON (WISENFELD) THROWS A PAGE ACROSS MY DESK AND I SEE IT, I THINK, 'GOSH! I'M A LUCKY GUY. THERE'S A LOT OF GUYS WHO'D LOVE TO INK OVER THIS STUFF!' I'M JUST THRILLED TO BE WORKING IN COMICS. EVEN WHEN I WAS JUST DOING ASSISTANT WORK, FILLING IN BLACKS, I STILL THOUGHT, 'I'M WORKING AS A PROFESSIONAL IN COMICS. THIS IS SO COOL!'



MV: WHO WERE YOUR MAIN INFLUENCES?

SW: WHEN I WAS GROWING UP IN THE LATE '60S, EARLY '70S, THERE WERE GUYS LIKE NEAL ADAMS AND BERNIE WRIGHTSON AND BARRY SMITH. THEN, A LITTLE LATER ON, THE SECOND GENERATION OF GUYS WHO INFLUENCED ME WERE FRANK MILLER AND JOHN BYRNE, AND INKERS LIKE KLAUS JANSON, TERRY AUSTIN AND JOE RUBINSTEIN.

MV: WHAT WAS THE FIRST COMIC YOU READ THAT JUST BLEW YOU AWAY?

SW: THERE WERE A COUPLE. AND I SWEAR I'M NOT MAKING THIS UP, AN EARLY ISSUE OF FANTASTIC FOUR. IT WAS A JACK KIRBY/STAN LEE PRODUCTION, FROM THE FFS AROUND ISSUES #59 THROUGH #62-THIS CLASSIC PERIOD OF FF. THERE WAS THIS THING/SILVER SURFER/DOCTOR DOOM COSMIC BATTLE ROYAL SEQUENCE IN THERE. THAT WHOLE JACK KIRBY/STAN LEE ERA GOT ME BUGGIN'. I HAD READ COMICS BEFORE THAT, BUT THOSE WERE THE FIRST ONES THAT MADE ME THINK, 'OH, THIS HAS SOMETHING TO SAY.' THERE WAS ALSO AN ISSUE OF DC'S GREEN LANTERN/GREEN ARROW THAT NEAL ADAMS DID A DRUG ISSUE. THAT WAS WHEN DENNY O'NEIL AND NEAL ADAMS WERE IN THEIR SOCIAL RELEVANCE PERIOD. THAT WAS THE FIRST TIME I REALIZED THAT YOU COULD HAVE THIS MARRIAGE OF INCREDIBLE STORIES AND ART.

MV: ARE THERE ANY COMICS YOU'VE WORKED ON THAT YOU'RE PARTICULARLY PROUD OF?

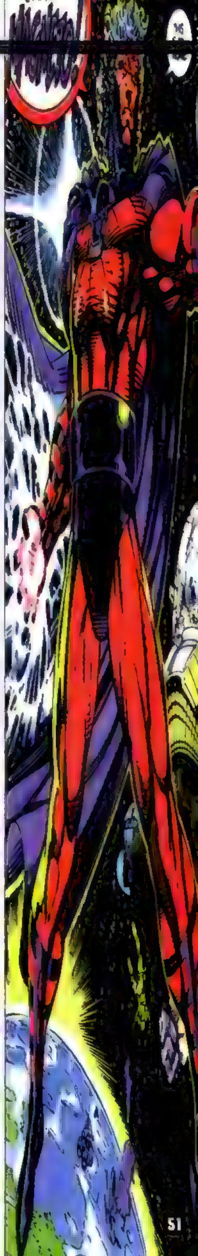
SW: MOST OF THE BOOKS I HAVE FOND MEMORIES OF ARE THE MORE OBSCURE PROJECTS WHERE I FELT I HAD A LITTLE MORE FREEDOM TO DO MY OWN THING. THERE WERE SOME ISSUES OF PUNISHER I DID OVER ERIK LARSEN. AND THERE WAS THE DEATHLOK LIMITED SERIES THAT JACKSON GUICE DID BREAKDOWNS ON AND I DID FINISHES. THEY WERE FUN FOR ME BECAUSE I GOT TO PUT MORE OF MYSELF INTO IT AND I GOT TO EXPERIMENT A LITTLE MORE. I'VE DONE SOME STUFF THAT I LIKE OVER JIM AND WHILCE ON SOME OF THE BIGGER BOOKS. BUT WITH THOSE GUYS, MY THINKING IS MORE LIKE, 'PLEASE DON'T LET ME SCREW THIS UP.' ON THE SMALLER PROJECTS, I CAN THINK, 'LET ME SEE IF I CAN ADD SOMETHING TO THIS.'

MV: WHAT SUPER POWER DO YOU WANT THE MOST?

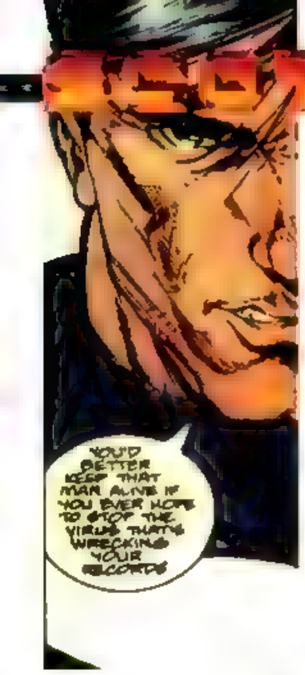
SW: IT WOULD PROBABLY CHANGE WITH MY MOOD. IF I HAD A ROUGH WEEK, IT WOULD BE THE POWER TO MAKE PEOPLE LIKE ME MORE. OR THE POWER TO BE ALL-WISE, ESPECIALLY WHEN MY FOUR YEAR-OLD KID STARTS ASKING ME THOSE QUESTIONS. IT'S A SITUATIONAL THING. MAYBE IT'S THE POWER TO HAVE ANY POWER I WANTED. THAT WAY, I COULD COVER ALL MY BASES.

MV: WHAT ASPECTS OF INKING DO YOU LOVE THE MOST?

SW: GETTING TO SEE THE IMAGINATION AND THE DRAWING SKILLS BEHIND THE TOP-FLIGHT PENCILERS, AND GETTING A CHANCE TO HELP BRING THEIR STUFF TO LIFE. THAT CREATIVE CHALLENGE IS THE MOST SATISFYING PART.

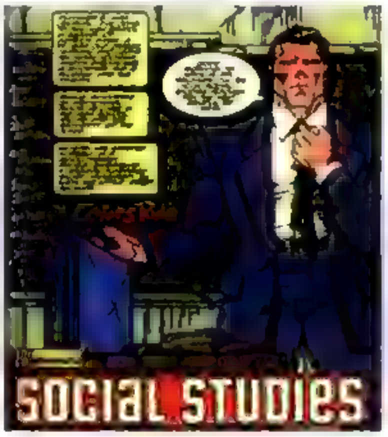


SCOTT WILLIAMS — INKER



WHAT INKING ENABLED ME TO DO WAS TO CREATE A FINISHED PIECE OF ARTWORK THAT WAS BETTER THAN I COULD CREATE ON MY OWN. AND THE SAME THING HOLDS FOR A LOT OF THE PENCILERS. A LOT OF THEM DIDN'T QUITE HAVE THE INKING SKILL THAT I HAD, BUT THEIR PENCILING WAS BETTER. BUT I BROUGHT SOMETHING EXTRA-SPECIAL TO THE INKING PROCESS. SO THE SUM OF THE TWO PARTS WAS GREATER THAN THE INDIVIDUAL PARTS.

WITH A PENCILER, THE INFORMATION HAS TO BE THERE, BUT YOU DON'T HAVE TO HAVE A NICE, CLEAN LINE. BUT THE INKING IS WHAT EVERYONE'S GOING TO SEE. IT HAS TO BE PRISTINE. YOU'RE TRYING NOT TO SMUDGE THE LINES. YOU'RE TRYING TO DECIPHER LINES FROM WHERE THE PENCILER'S HAND HAS BEEN SMEARING THROUGH THE GRAPHITE. SO YOU HAVE TO USE YOUR DRAWING SKILLS TO PULL OUT A KNEECAP FROM THAT GRAY SMUDGE AND MAKE IT LOOK LIKE A KNEECAP. IT CAN'T JUST BE SOME ABSTRACT SERIES OF LINES. IT HAS TO DESCRIBE FORM. IT HAS TO HAVE MEANING IN IT. IT'S A TOUGH JOB.



I ALSO STILL GET THE BIGGEST CHARGE OUT OF DRAWING SUPER HERO STUFF. I LIKE THE CONCEPT, THE LOOK, AND THE IDEA OF SUPER HERO COMICS. ESPECIALLY DOING FANTASTIC FOUR AND IRON MAN NOW, I LIKE THE IDEA OF SEEING THE TYPES OF STORIES–THE TYPES OF CHARACTERS–WHICH CREATED SUCH A STRONG IMPRESSION ON ME AS A KID.

MV**:** THANKS FOR TAKING CARE OF THAT SEGUE FOR ME. HOW DOES IT FEEL TO BE WORKING ON FANTASTIC FOUR, SINCE IT MEANT SO MUCH TO YOU AS A KID?

SW**:** I WAS ACTUALLY SORT OF NUMB WHEN I REALIZED I WAS GOING TO BE DOING IT. THIS WAS THE BOOK THAT GOT ME INTO COMICS. IT HAD SUCH A BIG IMPACT ON MY CHILDHOOD. AND YET IT WASN'T UNTIL I WAS ACTUALLY SITTING DOWN TO INK THE STUFF, MONTHS AND MONTHS AFTER I FOUND OUT I WAS GOING TO BE WORKING ON IT, THAT IT SORT OF HIT ME, 'OH, WAIT A MINUTE, I'M DOING FANTASTIC FOUR!'

I WONDER: IF JACK (KIRBY) COULD LOOK DOWN AND SEE WHAT WE WERE DOING, WOULD HE LIKE IT? I HOPE SO. I THINK HE WOULD. WE'VE GOT A SENSE OF RESPONSIBILITY THAT WE'RE NOT TAKING LIGHTLY. THE WORK JIM'S DOING NOW IS OFF THE SCALE. HE'S REALLY INTO IT. HE DOESN'T WANT TO DISAPPOINT PEOPLE. I FEEL THE SAME WAY. SO FAR IT LOOKS REALLY GOOD.

I'M SURE THERE ARE GOING TO BE PEOPLE WHO ARE TICKED OFF AT OUR TAKE. BUT I HAVE A FEELING THAT THERE ARE GOING TO BE MORE PEOPLE THAT ARE SURPRISED WE STAYED AS TRUE TO THE SPIRIT OF THE ORIGINAL FANTASTIC FOUR AS WE DID. WE'VE UPDATED THE LOOK A LITTLE BIT. THERE ARE SOME NEW PLOT TWISTS, BUT IN TERMS OF THE RELATIONSHIPS, THE SPIRIT, AND THE ENTHUSIASM WE'RE BRINGING TO IT, I THINK WE'VE MANAGED TO GIVE PEOPLE BACK THE FANTASTIC FOUR THAT HAS BEEN MISSING FOR THE LAST FEW YEARS.

MV**:** DO YOU HAVE A FAVORITE CHARACTER TO DRAW?

SW**:** USUALLY WHAT HAPPENS IS THAT EVERY TIME I START ON A NEW PROJECT, THAT BECOMES MY FAVORITE. RIGHT NOW, IT WOULD PROBABLY BE THE THING BECAUSE, HEY, IT'S THE THING.

NINE TIMES OUT OF TEN, THE ARTISTS TEND TO GET A CHARGE OUT OF DOING THE VILLAINS. LIKE AT THE END OF FF #1, THERE ARE A COUPLE SHOTS OF THE MOLE MAN THAT ARE JUST A KICK! LATER ON, JIM DID THIS KILLER SUB-MARINER PIECE. AT THE TIME I WAS WORKING ON IT, I WAS LIKE, 'THIS IS SO COOL! THIS IS MY FAVORITE!'

MV**:** WILL WE STILL RECOGNIZE THESE CHARACTERS?

SW**:** THE CHARACTERS ALL LOOK VERY SIMILAR. JUST MINOR COSMETIC CHANGING. THE BIGGEST CHANGE FROM THE JACK KIRBY DAYS IS THE CHARACTERS APPEAR IN CONTEMPORARY '90S OUTFITS. AND THE CARS, AND THE TECHNOLOGY. THAT'S MORE OF WHAT BRINGS IT INTO THE '90S. WE DIDN'T HAVE TO WORK TOO HARD AT "UPDATING" IT. THERE WAS A LOT OF GOOD MATERIAL TO WORK WITH.

MV**:** I'M GETTING PSYCHED JUST TALKING ABOUT THIS.

SW**:** ME TOO.

MV**:** ANYTHING YOU'D LIKE TO SAY ABOUT THE NEW IRON MAN?

SW**:** THE FACT THAT I'M GETTING TO WORK WITH WHILCE AGAIN MAKES IT A GOLDEN PROJECT. I KEEP PINCHING MYSELF, WONDERING, 'HOW DID I GET SO LUCKY TO WORK ON THESE TWO BOOKS AT THE SAME TIME?'

MV**:** I'M JEALOUS.

SW**:** YOU SHOULD BE. (LAUGHTER)

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- ☐ FAN Fantastic Four
- ☐ CAM Captain America
- ☐ IRM Iron Man

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KARL KESEL/CARY NORD/MATT RYAN

THANKS TO ONSLAUGHT, THE FANTASTIC FOUR AND THE AVENGERS ARE M.I.A., SO IT LOOKS LIKE THE ONLY ONE LEFT TO STOP THE BIG, BAD ABSORBING MAN IS DAREDEVIL?!

FANTASTIC FOUR NO.3

JIM LEE & BRANDON CHOI/JIM LEE/ SCOTT WILLIAMS

THE FINALE IN THE WAR WITH THE SUB-MARINER! NAMOR'S ADVANCING ARMYCRASHES LIKE A TIDAL WAVE OVER THE SURFACE WORLD! BUT DON'T BUILDYOUR ARK JUST YET, BECAUSE HERE COMES CAPTAIN AMERICA AND THE AVENGERS! PLUS: DOCTOR DOOM'S FORCES CLOSE IN ON A VERY MYSTERIOUS COSMIC ANOMALY.

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RUN, PUNY HUMANS, IT'S THE INCREDIBLE ORIGIN OF THE HULK!

ON SALE NOVEMBER 13

CAPTAIN AMERICA NO.3

ROB LIEFELD & JEPH LOEB/ROB LIEFELD/JONATHAN SIBAL

GUEST-STARRING THE HULK! IT'S CAP, THE FALCON, BUCKY, NICK FURY AND S.H.I.E.L.D VS. THAT DREADFUL DUO KNOWN AS THE RED SKULL AND MASTER MAN! IT'S THE ULTIMATE BATTLE FOR THE FATE OF THE FREE WORLD, BUT WHOSE SIDE GETS THE TON OF TROUBLE MEN CALL THE HULK?!

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THE '70S LIVE AGAIN WITH HOWARD THE DUCK & DEVIL DINOSAUR! IT'S THE RAMPAGING RED REX ON ONE SIDE AND THE FOUL-MOUTHED FOWL ON THE OTHER AND GHOST RIDER'S STUCK IN THE MIDDLE! '70S MARVEL FANS REJOICE, YOUR CHILDHOOD HEROES HAVE RETURNED!

INCREDIBLE HULK: TRANSFORMATIONS TRADE PAPERBACK

VARIOUS

FROM GRAY TO GREEN AND BACK AGAIN, THIS 176-PAGE VOLUME COLLECTS THE STARTLING ALTERATIONS IN THE LIFE OF THE HULK!

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TOM DEFALCO/DEODATO STUDIOS

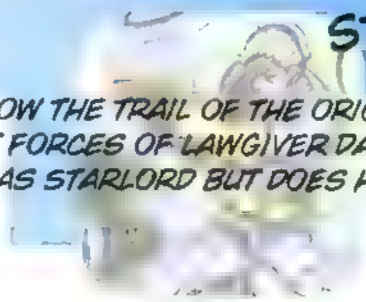
THE LOST GODS PUT THEIR NEW POWERS THROUGH A CRASH COURSE AGAINST A CLASSIC THOR FOE: THE RAMPAGING WRECKER! AND IF THAT'S NOT ENOUGH, HOW ABOUT A SURPRISE GUEST-APPEARANCE BY SPIDER-MAN?!

RUNE: HEARTS OF DARKNESS NO.3 (OF 3)

FLIP COVERS BY KYLE HOTZ & THE PANDER BROTHERS

DOUG MOENCH & JAMES FELDER/KYLE HOTZ & THE PANDER BROS./TIM BRADSTREET

THE RETURN OF RUNE TO HIS GOTHIC ROOTS! ON SIDE ONE: RUNE FINDS HIMSELF IN THE MIDDLE OF A WAR WHEN THE MYSTICAL STAR GEMS TURN AGAINST HIM! ON THE FLIP SIDE: THE CLIMAX OF THE BATTLE BETWEEN RUNE AND A VILLAIN CREATED BY READERS IN A CONTEST FROM WIZARD!



STARLORD NO.2 (OF 3)

TIMOTHY ZAHN/DAN LAWLIS

AS SINJIN QUARREL AND AURORA FOLLOW THE TRAIL OF THE ORIGINAL STARLORD, THEY MAKE A STARTLING DISCOVERY! WITH THE CORRUPT FORCES OF LAWGIVER DAMYISH SET AT THEIR THROATS, QUARREL MUST CONTINUE HIS MASQUERADE AS STARLORD BUT DOES HE HAVE WHAT IT TAKES TO GET THE JOB DONE?

ON SALE NOVEMBER 20

ABOMINATIONS NO.2 (OF 3)

IVAN VELEZ JR./ANGEL MEDINA

THE MANIACAL ABOMINATION OF AN ALTERNATE FUTURE HAS TARGETED A WOMAN WHO MAY BE THE MOTHER OF THE MAESTRO'S UNBORN CHILD. NOW A NEW BAND OF MISFITS CALLING THEMSELVES "THE ABOMINATIONS" MUST TRAVEL TO THE PRESENT MARVEL UNIVERSE TO SEEK OUT THE ONLY PERSON WHO CAN PROTECT HER, THE MODERN-DAY ABOMINATION!

BEST OF MARVEL '96 TRADE PAPERBACK

*224 PAGES OF THE CREME-DE-LA-CREME FROM THE 1996 HOUSE OF IDEAS! WITNESS WOLVERINE'S FIRST MEETING WITH ELEKTRA! CAPTAIN AMERICA AND SHARON CARTER BID A BITTER FAREWELL! MOURN WITH THE WEB-SLINGER OVER A SHOCKING DEATH FROM THE PAGES OF UNTOLD TALES OF SPIDER-MAN! TREMBLE AS ONSLAUGHT ROCKS THE FOUNDATIONS OF THE MARVEL UNIVERSE! FEATURING THE TALENTS OF **MARK WAID, RON GARNEY, KURT BUSIEK, CHRIS BACHALO, SCOTT LOBDELL, LARRY HAMA, MIKE DEODATO JR., ADAM KUBERT** AND MORE!*

INCREDIBLE HULK NO.449

PETER DAVID/MIKE DEODATO JR./TOM WEGRZYN

IN THE ABSENCE OF TH FF AND THE AVENGERS, A NEW TEAM STEPS UP TO THE PLATE. THEIR NAME IS THE THUNDERBOLTS, THEIR GETTING THEIR OWN TITLE SOON AND THIS IS THEIR FIRST APPEARANCE!

IRON MAN NO.3

JIM LEE & SCOTT LOBDELL/WHILCE PORTACIO/SCOTT WILLIAMS

THE INVINCIBLE ONE VS. THE FANTASTIC FOUR! WHEN TONY STARK IS REPORTED MISSING, HIS GOOD BUDDY REED RICHARDS INVESTIGATES, BRINGING ALONG THE REST OF HIS COSMIC QUARTET! AND YOU KNOW WHAT HAPPENS WHEN HEROES MEET! TIME FOR A BONE BUSTIN' BRAWL!

IRON MAN NO.1 GOLD SIGNATURE EDITION

A COMMEMORATIVE EDITION OF THE ALL-NEW IRON MAN #1 WITH THE 22 KARAT GOLD STAMPED SIGNATURES OF JIM LEE, SCOTT LOBDELL & WHILCE PORTACIO! *AVAILABLE ONLY IN THE DIRECT MARKET, THIS 48-PAGE KEEPSAKE FEATURES NO ADS, WILL BE PRINTED WITH A CARDSTOCK COVER AND WILL COME BAGGED WITH A CERTIFICATE OF AUTHENTICITY. LIMITED TO ONLY 5,000 PIECES.*

PUNISHER NO.15

JOHN OSTRANDER/TOM LYLE/ROBERT JONES

FROM THE PAGES OF X-MAN & GENERATION X COMES THE X-CUTIONER! THE SECRETS START TO UNRAVEL ABOUT THE NEW MUTANT LIBERATION FRONT AS THE PUNISHER, THE X-CUTIONER AND S.H.I.E.L.D. RAGE TOWARDS A SAVAGE SHOWDOWN!

SILVER SURFER/SUPERMAN

GEORGE PEREZ/RON LIM/TERRY AUSTIN

MARVEL'S STAR-SOARER MEETS DC'S MAN OF STEEL! ONE LOST KRYPTON, A PLANET DESTROYED SOON AFTER HIS BIRTH. THE OTHER LOST HIS HUMANITY TO SAVE ZENN-LA, A PLANET HE WOULD NEVER KNOW AGAIN. THEY WON'T LOSE ANOTHER WORLD! IT'S A 48-PAGE CROSSOVER OF COSMIC PROPORTIONS!

ULTRAFORCE NO.14

COVER BY MIKE DEODATO JR.
LEN WEIN/MIKE DEODATO STUDIOS

HARDCASE RETURNS! ONE OF THE ULTRAVERSE'S MOST POPULAR HEROES IS BACK, BUT WHY ISN'T ULTRAFORCE CELEBRATING? THE SECRETS OF BLACK SEPTEMBER, THE DESTRUCTION OF NEW YORK CITY, AND THE IDENTITY OF THE INTERGALACTIC DESTROYER KNOWN AS DEMON SEED ARE REVEALED HERE!

VALKYRIE

J.M. DEMATTEIS/PABLO RAIMONDI

THE NORSE GODS ARE MISSING AND BRUNHILDE, CHOOSER OF THE SLAIN, FINDS THAT LIFE AND DEATH IN THE WORLD OF MORTALS IS FAR DIFFERENT WHEN NOT VIEWED FROM ASGARDIAN HEIGHTS. THIS 48-PAGE ONE-SHOT FEATURES THE RETURN OF A CLASSIC MARVEL MAINSTAY AND THE VILLAINY OF DESPAYRE!

ON SALE NOVEMBER 27

2099: WORLD OF TOMORROW NO.5

COVER BY PASCUAL FERRY & ART THIBERT
BEN RAAB & JOE KELLY/JASON ARMSTRONG/JAIME MENDOZA

THE X-MEN 2099 RETURN FROM THE SAVAGE LAND WITH DIRE NEWS! STRANGE AND GAROKK BATTLE FOR THE MANTLE OF SORCERER SUPREME! THE KIDS OF X-NATION SEND WORD OF A THREAT WORSE THAN THE PHALANX! ALL THIS AND MORE IN 48 PAGES OF ACTION!

AVENGERS NO.3

ROB LIEFELD & JIM VALENTINO/CHAP YAEP/JONATHAN SIBAL

THE EARTH'S MIGHTIEST HEROES ARE TRAPPED, HELPLESS PRISONERS OF KANG THE UNCONQUERABLE! WHO CAN SAVE THE AVENGERS? WOULD YOU BELIEVE NICK FURY AND HIS HOWLING U.S. MARINES?! PLUS: JUST WHAT IS THE PLAN OF LOKI AND THE ENCHANTRESS? DOUBLE PLUS: MANTIS AND HANK PYM! WHAT MORE DO YOU WANT? ULTRON? O.K., WE'VE GOT HIM TOO!

AVENGERS NO.1 GOLD SIGNATURE EDITION

A COMMEMORATIVE EDITION OF THE ALL-NEW AVENGERS #1 WITH THE 22 KARAT GOLD STAMPED SIGNATURES OF ROB LIEFELD, JIM VALENTINO & CHAP YAEP! *AVAILABLE ONLY IN THE DIRECT MARKET, THIS 48-PAGE KEEPSAKE FEATURES NO ADS, WILL BE PRINTED WITH A CARDSTOCK COVER AND WILL COME BAGGED WITH A CERTIFICATE OF AUTHENTICITY. LIMITED TO ONLY 5,000 PIECES.*

ELEKTRA NO.3

PETER MILLIGAN/MIKE DEODATO JR./DEODATO STUDIOS

HAUNTED BY THE VISIONS OF HER MURDERED FATHER, ELEKTRA CONFRONTS HER PAST BY HUNTING DOWN THE SHADOWY FIGURES WHO TRANSFORMED HER INTO A COLD-BLOODED KILLING MACHINE!

IMPERIAL GUARD NO.1 (OF 2)

BRIAN AUGUSTYN/CHUCK WOJTKIEWICZ

FROM THE "DARK PHOENIX SAGA" TO THE RECENT STARJAMMERS LIMITED SERIES, THIS POWERFUL TEAM HAS REMAINED A MYSTERY. NOW, THE INNER WORKINGS OF THE IMPERIAL GUARD ARE EXPLORED IN AN ALL-NEW TWO-ISSUE LIMITED SERIES!

MARVEL HOLIDAY SPECIAL

DECK THE HALLS AND THE BAD GUYS WITH THE HEROES OF THE HO-HO-HOLIDAY! IN THIS 48-PAGE, NO-AD ONE-SHOT: SPIDER-MAN AND J. JONAH JAMESON GET TRAPPED TOGETHER ON CHRISTMAS EVE! THE RAWHIDE KID UNDERTAKES A YULETIDE MISSION! AND EXCALIBUR'S KITTY PRYDE TEACHES A VALUABLE LESSON IN TOLERANCE. JOIN **MARK WAID, KARL KESEL** *AND SANTA'S OTHER HELPERS FOR ALL-NEW SEASONAL STORIES PERFECT FOR STUFFING THOSE STOCKINGS!*

OFFICIAL MARVEL TIMELINE

COVER BY MIKE WIERINGO
MARK GRUENWALD/VARIOUS

THE ULTIMATE CHRONOLOGY OF THE MARVEL UNIVERSE! FROM THE UNTOLD TALES OF SPIDER-MAN TO THE AGE OF APOCALYPSE! FROM THE BIRTH OF THANOS TO THE DEATH OF AUNT MAY! FROM THE ORIGIN OF CAPTAIN AMERICA TO THE FORMATION OF THE X-MEN! FROM THAT FAMOUS STORM OF COSMIC RAYS TO THAT EQUALLY FAMOUS IRRADIATED SPIDER! PERFECT AS A REFERENCE SOURCE FOR VETERAN READERS OR AS AN INTRO FOR NEW READERS, THIS 48-PAGE, EASY-TO-READ TIMELINE CHARTS OUT THE RICH HISTORY THAT IS MARVEL!

SILVER SURFER NO.124

GEORGE PEREZ/RON GARNEY

THE SURFER, NOW BACK ON EARTH (AND WITH NEW PENCILER **RON GARNEY**)*, MUST DEAL WITH PLOTS AGAINST HIM, BOTH BY THE U.S. GOVERNMENT AND THE SHI'AR IMPERIALISTS!*

ON SALE NOVEMBER 6

101 WAYS TO END THE CLONE SAGA

MARK BERNARDO/BEN HERRERA

PETER PARKER WAKES UP WITH AMNESIA? BEN'S A CLONE OF YET ANOTHER CLONE? HERE THEY ARE, THE MOST OUTRAGEOUS IDEAS THAT COULDN'T HAVE, WOULDN'T HAVE, AND SHOULDN'T HAVE ENDED THE CLONE SAGA! IN THIS TONGUE-IN-CHEEK EPIC, YOU GET TO BE A FLY ON THE WALL (OR SHOULD THAT BE SPIDER?) AS THE WEB-SLINGER'S CREATIVE TEAMS LOCK THEMSELVES IN A BUNKER AND TRY TO SOLVE THE MOST CONTROVERSIAL SPIDEY SAGA OF ALL TIME!

SENSATIONAL SPIDER-MAN NO.12

TODD DEZAGO/SHAWN MCMANUS

*BECAUSE **WE** DEMANDED IT, THE RETURN OF THE TERRIBLE TRAPSTER! EMBOLDENED BY THE DISAPPEARANCE OF EARTH'S MIGHTIEST HEROES, THE TRAPSTER CONCOCTS A STICKY SITUATION THAT'S DARING, INDOLENT AND PASTE-TAKINGLY EVIL!*

SPIDER-MAN: HOBGOBLIN LIVES! NO.1 (OF 3)

ROGER STERN/RON FRENZ/GEORGE PEREZ

ONE OF THE MOST-ASKED QUESTIONS IN SPIDER-MAN LORE IS ANSWERED HERE! WAS THE ORIGINAL HOBGOBLIN REALLY MURDERED? WHEN THE CURRENT HOBGOBLIN IS BROUGHT TO TRIAL, A CHAIN REACTION BEGINS, CULMINATING WITH A SHADOWY FIGURE EMERGING INTO THE LIGHT AND INTO THE LIFE OF SPIDER-MAN!

SPIDER-MAN/GEN 13

PETER DAVID/STUART IMMOMEN/CAM SMITH

MARVEL'S ORIGINAL TEEN SENSATION MEETS IMAGE'S TEENS OF TODAY! A VERY CONFUSED SPIDEY WAKES UP IN THE BACKYARD OF FAIRCHILD, GRUNGE, FREEFALL, RAINMAKER AND BURNOUT! IF HE DOESN'T KNOW WHERE HE IS OR HOW HE GOT THERE, HOW CAN HE TRUST THE KIDS OF GEN 13 AND CAN HE EVEN TRUST HIMSELF?

ON SALE NOVEMBER 13

AMAZING SPIDER-MAN NO.419

TOM DEFALCO/STEVE SKROCE/BUD LAROSA

*PRESENTING A VILLAIN THAT'LL MAKE CARNAGE, THE SCORPION AND THE GREEN GOBLIN LOOK LIKE BOY SCOUTS! DESIGNED BY NEW PENCILER **STEVE SKROCE** (THE WIZARD "UP & COMING CREATOR" AND FORMERLY OF X-MAN FAME), THE BLACK TARANTULA IS SURE TO JOIN THE INFAMOUS RANKS OF SPIDEY'S LEGENDARY ROGUE'S GALLERY!*

UNTOLD TALES OF SPIDER-MAN NO.17

KURT BUSIEK/PAT OLLIFFE/AL VEY

WHILE PETER PARKER TRIES TO MEND FENCES WITH BETTY BRANT, SPIDEY SETS HIS SIGHTS ON A COSTUMED CRIMINAL WHO'S HOLDING THE CITY IN A GRIP OF FEAR, THE MISUNDERSTOOD MASKED MARKSMAN KNOWN AS HAWKEYE!

ON SALE NOVEMBER 20

THE ADVENTURES OF SPIDER-MAN NO.10

NEL YOMTOV/ALEX SAVIUK

HEY, SPIDEY, BESIDES YOU, WHO'S CRAWLING AROUND ON THE WORLD WIDE WEB? THE BEETLE, THAT'S WHO! IS THIS A CASE OF INFORMATION SUPERHIGHWAY ROBBERY? CONTINUING THE ALL-NEW STORIES BASED ON THE ANIMATED ADVENTURES OF SPIDEY!

DAILY BUGLE NO.2 (OF 3)

PAUL GRIST/KARL KERSCHL/GREG ADAMS

CONTINUING THE BLACK-AND-WHITE LIMITED SERIES FOR READERS WHO HATE SPANDEX! HOW FAR IS J. JONAH JAMESON WILLING TO DISTORT THE TRUTH TO PROTECT THE REPUTATION OF A FRIEND AND HIS OWN? PLUS: WILL BETTY BRANT'S FORAY INTO THE UNDERWORLD YIELD POTENTIALLY FATAL FRUIT?

SPIDER-MAN NO.76

HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

IN THE POST-ONSLAUGHT WORLD, SPIDEY FINDS HIMSELF ONE OF THE FEW REMAINING HEROES, WHICH IS MAKING HIM JUST A TEENSY BIT NERVOUS. FEAR NOT, WALL-CRAWLER, BECAUSE THERE'S A NEW COSTUMED CRIMEFIGHTER ON THE SCENE! HIS NAME IS SHOC!

ON SALE NOVEMBER 27

SPECTACULAR SPIDER-MAN NO.242

J.M. DEMATTEIS/LUKE ROSS/JOHN STANISCI

AS SPIDER-MAN CONTINUES TO REBUILD HIS LIFE AFTER THE EVENTS OF "REVELATIONS," IT'S THE RETURN OF THE CHAMELEON! BUT THAT'S NOT ALL: WE'VE ALSO GOT THE HOPPING-MAD KANGAROO!

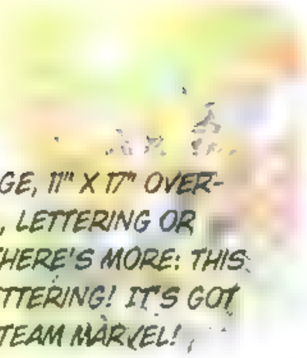
VENOM: TOOTH AND CLAW

LARRY HAMA/JOE ST. PIERRE/AL MILGROM

CONTINUING VENOM'S WAR WITH WOLVERINE! TRAPPED IN A BIZARRE DIMENSION, VENOM AND WOLVERINE HAVE TO PUT ASIDE THEIR DIFFERENCES OR DIRT NAP AND CHIMERA WILL OPEN THE A SIX-PACK OF BUTT-STOMP.

ON SALE NOVEMBER 6

ALL-NEW MARVEL TRY-OUT BOOK



NEW COVER BY ART THIBERT

THIS IS IT: THE ALL-NEW, ALL-DIFFERENT UPDATE TO THE CLASSIC 1983 EDITION! THIS 32-PAGE, 11" X 17" OVERSIZED VOLUME (PRINTED ON BRISTOL BOARD) LETS YOU FINISH WRITING, PENCILING, INKING, LETTERING OR COLORING AN X-MEN ADVENTURE STARTED BY ***ANDY KUBERT*** *AND* ***ART THIBERT****! BUT WAIT, THERE'S MORE: THIS TOTALLY NEW VOLUME ALSO FEATURES AN UPDATED SECTION ON COMPUTER COLORING & LETTERING! IT'S GOT EVERYTHING YOU NEED TO PUT TOGETHER A SUBMISSION THAT COULD LAND YOU A SPOT ON TEAM MARVEL!*

CABLE NO.39

JEPH LOEB/IAN CHURCHILL/SCOTT HANNA

THE MICRO-WAR CONCLUDES! IF YOU THOUGHT THINGS WERE BAD FOR THE MUTANTS ON EARTH, YOU SHOULD CHECK OUT THE MICROVERSE WHERE CABLE AND Co. JOIN WITH ***COMMANDER RANN, BUG*** *AND* ***MARIONETTE*** *FOR ONE LAST, KNOCKDOWN, DRAG-OUT FIGHT WITH THE PSYCHO-MAN!*

DEADPOOL: CIRCLE CHASE TRADEPAPERBACK

FABIAN NICIEZA/JOE MADUREIRA/MARK FARMER & HARRY CANDELARIO

WHEN HIS BENEFACTOR IS KILLED, THE MERC-WITH-THE-MOUTH JOINS THE HUNT FOR HIS WILL, AND THE INVALUABLE SECRET IT IS RUMORED TO CONTAIN. THE ONLY PROBLEM IS, DEADPOOL'S RIVALS THINK HE ALREADY HAS THE DOCUMENT AND THEY'RE PREPARED TO KILL HIM TO GET THEIR FAIR SHARE!

MAVERICK

LARRY HAMA/WILFRED SANTIAGO

ONCE UPON A TIME, THE MEN WHO WOULD BECOME MAVERICK, WOLVERINE, AND SABRETOOTH MADE UP TEAM X. NOW, MAVERICK IS HIRED TO HUNT HIS FORMER TEAMMATE, SABRETOOTH! BUT WHEN HE COMES FACE-TO-FACE WITH DEATH DUE TO HIS INFECTION WITH THE LEGACY VIRUS AND THE ASSASSIN KNOWN AS OMEGA RED, WILL HE LEARN HOW TO TRULY LIVE IN THIS 48-PAGE, NO AD ONE-SHOT?

MYSTIQUE & SABRETOOTH NO.2 (OF 4)

JORGE GONZALEZ/ARIEL OLIVETTI

MYSTIQUE THOUGHT SHE'D NEVER GET REVENGE ON THE MAN WHO TORTURED DESTINY. THINK AGAIN, BECAUSE SHE JUST FOUND OUT THAT HE'S ALIVE AND WORKING FOR HYDRA.

TEAM X/TEAM 7

LARRY HAMA/STEVE EPTING/MATT RYAN

THE TWO MOST VIOLENT TEAMS FROM COMICDOM'S MOST POPULAR COMPANIES GO HEAD-TO-HEAD! TEAM X, THE PSYCHOS THAT WOULD BECOME WOLVERINE, MAVERICK AND SABRETOOTH, IS SENT ON A COVERT MISSION INTO UNFRIENDLY TERRITORY AND RUN FACE FIRST INTO TEAM 7, THE NUTZOS THAT WOULD BECOME GRIFTER, DANE, LYNCH AND DEATHBLOW.

UNCANNY X-MEN NO.340

SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND

ICEMAN, NOW AN UNDERCOVER MEMBER OF GRAYDON CREED'S CAMPAIGN CREW, IS IN HOT WATER WHEN HIS FATHER UNEXPECTEDLY TAKES A STAND FOR MUTANT RIGHTS! WHAT HAPPENS WHEN BOBBY'S COVER IS BLOWN?

X.S.E. NO.3 (OF 4)

JOHN OSTRANDER/CHRIS GARDNER

CONTINUING THE SECRET HISTORY OF THE X-MEN'S SOLDIER SIBLINGS, BISHOP AND SHARD! THIS ISSUE: FIND OUT HOW SHARD DIED ONLY TO BE REBORN AS A HOLOGRAM!

ON SALE NOVEMBER 13

THE ADVENTURES OF THE X-MEN NO.10

RALPH MACCHIO/TBD

WHEN STORM'S SHANGHAIED TO THE MOJOVERSE, THE X-MEN REALIZE THEY NEED SOMEONE TO TELEPORT THEM TO THE RESCUE. BUT WHY IN THE WORLD DO THEY STRIKE A DEAL WITH THE VILE VANISHER?

GENERATION X NO.23
SCOTT LOBDELL/CHRIS BACHALO
BLACK TOM CASSIDY IS P.O.'ED AT BANSHEE FOR STEALING AWAY SIRYN. HIS METHOD OF REVENGE? SNAG THE GEN X'ERS AWAY FROM BANSHEE!

PROFESSOR X & THE X-MEN NO.15
JORGE GONZALEZ/NICK GNAZZO
QUICKSILVER AND THE SCARLET WITCH QUESTION THEIR ALLEGIANCE TO THE BROTHERHOOD FOR THE FIRST TIME AS THE STRANGER COMES TO EARTH!

X-FACTOR NO.130
HOWARD MACKIE/JEFF MATSUDA/AL MILGROM
THE ASSASSINATION OF PRESIDENTIAL HOPEFUL, GRAYDON CREED! MYSTIQUE'S DIABOLICAL PLOT TO KILL HER OWN SON IS PLAYED OUT IN AN ISSUE SURE TO TURN THE CHILDREN OF THE ATOM INTO PUBLIC ENEMY #1!

X-MEN: INFERNO TRADE PAPERBACK
NEW COVER BY RICK LEONARDI
*COLLECTING THE X-MEN'S WAR WITH SINISTER FOR THE LIFE OF THE INFANT CABLE! THE SHOCKING REVELATION OF MADELYNE PRYOR, MAGIK'S LAST STAND, AND SINISTER'S PURSUIT OF CYCLOPS' SON, NATHAN SUMMERS! THIS 352 PAGE VOLUME FEATURES THE TALENTS OF **MARC SILVESTRI, CHRIS CLAREMONT, BRET BLEVINS,** AND **WALT & LOUISE SIMONSON!***

ON SALE NOVEMBER 20

DOMINO NO.1 (OF 3)
BEN RAAB/DAVID PERRIN
WE KNOW SHE'S A LONGTIME "PARTNER" OF CABLE. WE ALSO KNOW SHE CURRENTLY CO-LEADS THE MUTANT STRIKE FORCE CALLED X-FORCE. BUT WHAT DO WE REALLY KNOW ABOUT DOMINO? NOW ALL THE PIECES FALL INTO PLACE IN THIS THREE-ISSUE LIMITED SERIES!

EXCALIBUR NO.105
JOHN ARCUDI/BRYAN HITCH/PAUL NEARY
MOONSTAR AND THE MUTANT LIBERATION FRONT CONTINUE THEIR SIEGE OF MUIR ISLAND! MEANWHILE, KITTY DELVES INTO DOUGLOCKE'S PAST TO UNCOVER HIS TRUE ORIGIN.

WHAT IF? NO.93
MARCUS MCLAURIN/TBD
STARRING WOLVERINE! A TOTALLY FERAL LOGAN HAS GONE OVER THE EDGE; NOW HE MUST BE TAKEN DOWN! BUT WHICH X-MAN IS ASSIGNED TO DO THE DEED?!

X-MAN NO.23
TERRY KAVANAGH/ROGER CRUZ/BUD LAROSA
CONCERNED ABOUT NATE'S DESTRUCTIVE POWERS, THE X-MAN, BISHOP MAKES THE SCENE! BUT BISHOP HAD BETTER BEWARE, BECAUSE NATE DOESN'T TAKE KINDLY TO UPTIGHT ADULTS POKING AROUND HIS BUSINESS! ***CONTINUED IN THIS WEEK'S X-MAN '96!***

X-MAN '96
COVER BY ALAN DAVIS
TERRY KAVANAGH/ALAN DAVIS/MARK FARMER
THE X-MAN RETURNS TO THE AGE OF APOCALYPSE! HOT ON THE TRAIL OF THE SUGARMAN, NATE GETS A SHOCKER WHEN HE PLOWS STRAIGHT INTO THE AGE OF APOCALYPSE REALITY WHERE HE COMES FACE-TO-FACE WITH HIS EX-MENTOR, FORGE! PLUS: A STARTLING BACK-UP STORY STARRING THE ENIGMATIC MADELYNE PRYOR!

X-MEN NO.60
SCOTT LOBDELL/ANDY KUBERT
ORORO FLIES SOLO INTO STORMY WEATHER WHEN SHE TAKES ON THE EXTERNAL NAMED CANDRA, THAT MEANY THAT CAUSED SO MUCH TROUBLE IN THE PAGES OF ROGUE!

X-MEN: THE RISE OF APOCALYPSE NO.4 (OF 4)

TERRY KAVANAGH/ADAM POLLINA

IT'S ALL-OUT WAR WHEN THE ASCENDANT EN SABAH NUR FACES THE COMBINED MIGHT OF THE TIME-TRAVELING PHARAOH, RAMA-TUT, THE WARLORD OZYMANDIAS, AND THE LEGIONS OF EGYPT! THIS IS IT: THE FINAL CHAPTER IN THE OPENING ACT OF THE WORLD'S FIRST MUTANT AND THE X-MEN'S GREATEST FOE!

ON SALE NOVEMBER 27

DEADPOOL NO.1

JOE KELLY/ED MCGUINNESS/NATHAN MASSENGILL

DEADPOOL KICKS OFF HIS OWN, ALL-NEW MONTHLY SERIES! IN HIS 48-PAGE DEBUT ISSUE, DEADPOOL IS HIRED BY WOLVERINE'S LANDAU, LUCKMAN & LAKE TO TAKE OUT THAT HULKING, HAIRY FELLA LAST SEEN IN GENERATION X #19, SASQUATCH! WHY IS HE BEING SENT TO KILL A FORMER MEMBER OF ALPHA FLIGHT? HECK, DEADPOOL DOESN'T CARE, JUST AS LONG AS THE MADNESS KEEPS AWAY THE PAIN!

MARVEL FANFARE NO.5

JAMIE CAMPOS/STEPHEN B. JONES/MIKE WITHERBY

THE RETURN OF THE X-MAN CALLED LONGSHOT! ONLY DAZZLER, LONGSHOT AND HIS UNDERGROUND REBELLION CAN STOP MOJO!

WOLVERINE NO.109

LARRY HAMA/ANTHONY WINN/DAN GREEN

YOU WANT: ONE FERAL X-MAN? CHECK. ONE DANGER-JUNKIE, EX-THIEF OF A RONIN? CHECK. ONE INNOCENT LITTLE GIRL IN THE CARE OF THE AFOREMENTIONED DUO? CHECK. A WHOLE MESS O' NINJAS OUT FOR BLOOD? WE'VE GOT ALL THAT AND THE HAND!

WOLVERINE ENCYCLOPEDIA VOL.1

NEW COVER BY ADAM KUBERT

VARIOUS

THE DEFINITIVE INFO SOURCE FOR WOLVERINE! EVERYTHING YOU EVER WANTED TO KNOW ABOUT THE FERAL FAN-FAVORITE CAN BE FOUND IN THIS ENCYCLOPEDIA-STYLE SERIES! IN THE FIRST VOLUME: THE PEOPLE, PLACES AND THINGS THAT HAVE AFFECTED LOGAN'S LEGENDARY LIFE. A 48-PAGE SPECIAL!

X-FORCE NO.62

JEPH LOEB/KEVIN LAU

HEY, WAIT A MINUTE: ONE SECOND SUNSPOT IS ABOUT TO FRY X-FORCE'S FACES, AND THE NEXT HE'S BACK TO HIS SEMI-NORMAL SELF (WITH ADDED ASKANI POWERS) AND IS A MEMBER OF THE TEAM. WHAT GIVES?

MAGNETO NO.3 (OF 4)

PETER MILLIGAN/KELLEY JONES/JOHN BEATTY

HE HAS THE POWER, HE HAS THE FOLLOWERS, HE EVEN HAS HIS OLD COSTUME BACK. BUT WILL "JOSEPH" BECOME MAGNETO ONCE AGAIN? OR WILL HE STOP EXODUS FROM DOMINATING ALL MUTANTKIND?

COVER TO THE WOLVERINE ENCYCLOPEDIA BY ADAM KUBERT

DISNEY COMIC HITS NO.16

TBD/TBD

THE OFFICIAL COMIC BOOK ADAPTATION OF DISNEY'S UPCOMING LIVE-ACTION FEATURE FILM, 101 DALMATIANS! THOSE DOG-GONE CUTE CANINES WILL BE SCAMPERING INTO MILLIONS OF HEARTS NATIONWIDE, SO USE THIS AUTHENTIC TIE-IN TO TAP INTO THE POOCH POWER!

DOCTOR WHO NO.245

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

DOCTOR WHO NO.246

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

STAR TREK®/X-MEN

SCOTT LOBDELL/MARC SILVESTRI

XAVIER'S CREW MEETS THE CREW OF THE U.S.S. ENTERPRISE! THE MIGHTY MUTANTS AND THE ORIGINAL STAR TREK CAST JOIN FORCES IN THIS HISTORIC 64-PAGE ONE-SHOT! (NOTE: THIS IS A RE-SOLICIT, ALL PREVIOUS ORDERS ARE CANCELLED.)

STAR TREK®: VOYAGER™ NO.3

LAURIE SUTTON/JESUS REDONDO/SERGIO MELIA

CONCLUDING AN ALL-NEW THREE-PART THRILLER! THE CREW THOUGHT THEY WERE BEING NICE WHEN THEY RESCUED THE HELPLESS TALAXIANS. WELL, IT LOOKS LIKE THE TALAXIANS WEREN'T SO HELPLESS! YOU GOT IT, THEY'RE MERCENARY AGENTS OF THE TRABE, WHO HAPPEN TO HAVE A GIGANTIC SHIP WAITING TO TAKE OUT OUR HEROES!

STAR TREK: DEEP SPACE 9® NO.3

MARIANO NICIEZA/TOM GRINDBERG/AL MILGROM

A WOUNDED BAND OF MAQUIS BRING A RAGING VIRUS ABOARD THE STATION! A TWO-PART CHILLER BEGINS HERE!

STAR TREK®: STARFLEET ACADEMY® NO.2

CHRIS COOPER/CHRIS RENAUD/ANDY LANNING

THE WOMEN OF THE ACADEMY TAKE A LITTLE R&R IN AUSTRALIA AND END UP IN A WILD BRAWL THAT ALMOST REVEALS T'PRIELL'S ROMULAN IDENTITY! BACK AT THE ACADEMY, NOG TRYS TO GET TO KNOW DECKER BETTER BY SNOOPING THROUGH HIS PRIZED COMIC BOOK COLLECTION! CROSS STAR TREK WITH GENERATION X AND YOU GET THE FLAVOR OF THIS ALL-NEW MONTHLY TITLE!

STAR TREK®: FIRST CONTACT™ MOVIE ADAPTATION

JOHN VORNHOLT/TERRY PALLOTT

THE OFFICIAL ADAPTATION OF THE NEW STAR TREK FEATURE FILM! IT'S THE ENTIRE CAST OF STAR TREK: THE NEXT GENERATION VS. THE MOST INFAMOUS TREK VILLAINS OF ALL, THE BORG! THE EARTH IS DOOMED TO ASSIMILATION BY THE UNIVERSE'S GREATEST THREAT UNLESS CAPTAIN PICARD AND CREW CAN RACE BACK IN TIME AND STOP THE BORG'S MOST DIABOLICAL PLAN OF ALL! 48-PAGE MOVIE TIE-IN!

STAR TREK®: UNLIMITED NO.2

DAN ABNETT & IAN EDGINTON/MARK BUCKINGHAM & RON RANDALL/KEV SUTHERLAND & DEREK FISHER

A 56-PAGE BLOCKBUSTER FEATURING TWO SEPARATE ADVENTURES STARRING THE CREWS OF STAR TREK AND STAR TREK: THE NEXT GENERATION! FIRST, THE KLINGONS TAKE OVER STARBASE SIX! HOW DID THEY GET THERE? IS THERE A TRAITOR AT THE SUMMIT? THIS LOOKS LIKE A JOB FOR CAPTAIN KIRK! PLUS: WITH RIKER, TROI & GIORDI OFFSHIP, A SINISTER INTRUDER USES AN EXPLOSION IN THE CARGO BAY TO SNEAK ON BOARD! CAN THE CREW RETURN TO THE BOOBY-TRAPPED SHIP? WHO IS THE INTRUDER? WHAT'S HIS MOTIVE? AND IS HE WORKING ALONE?

CREATIVE LICENSE

SILVER SURFER 30TH ANNIVERSARY SCULPTURE

A SPECTACULAR SCULPTURE COMMEMORATING THE FIRST APPEARANCE OF THE SURFER THIRTY YEARS AGO IN FANTASTIC FOUR #48! THIS RENDITION OF THE SENTINEL OF THE SPACEWAYS IS MADE FROM A COMBINATION OF SILVER-PLATED PEWTER AND PORCELAIN AND WILL BE LIMITED TO ORDERS RECEIVED. SIZE IS APPROXIMATELY 12" HIGH. SCULPTED BY DENE MUSSON. HIGHLY RECOMMENDED!

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ELEKTRA SCULPTURE (RED COSTUME)
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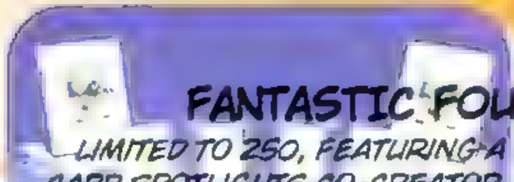

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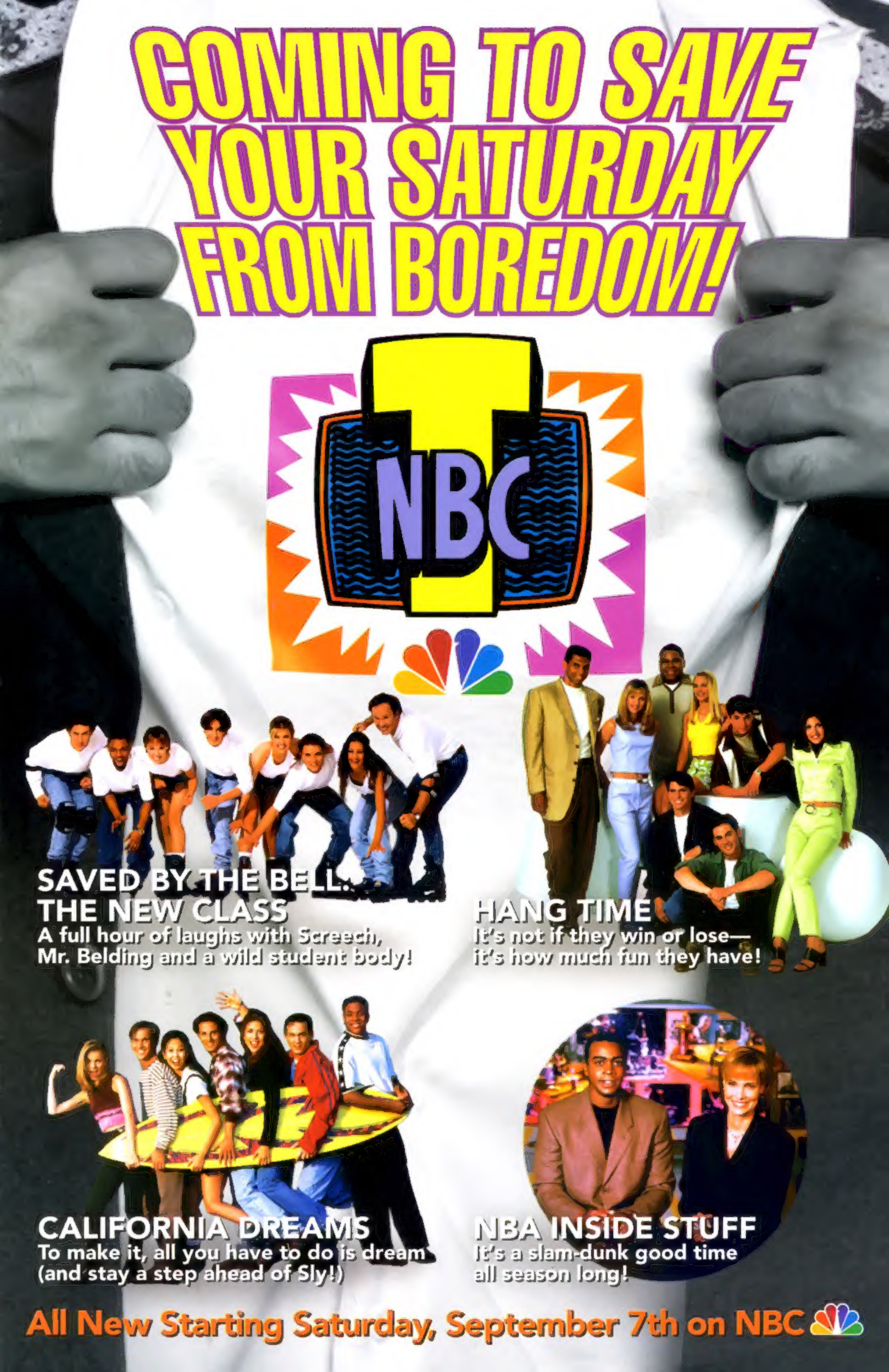
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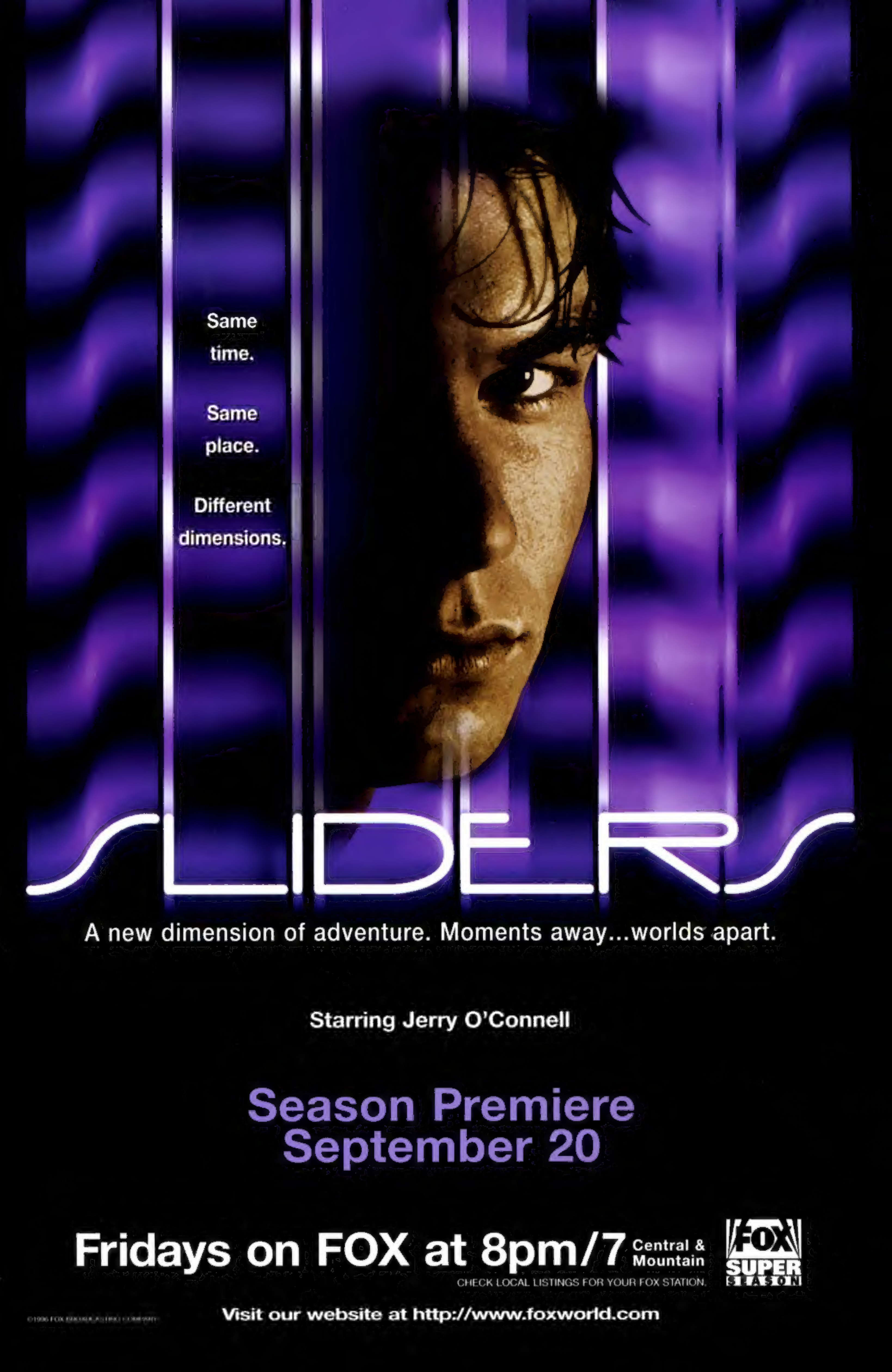

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